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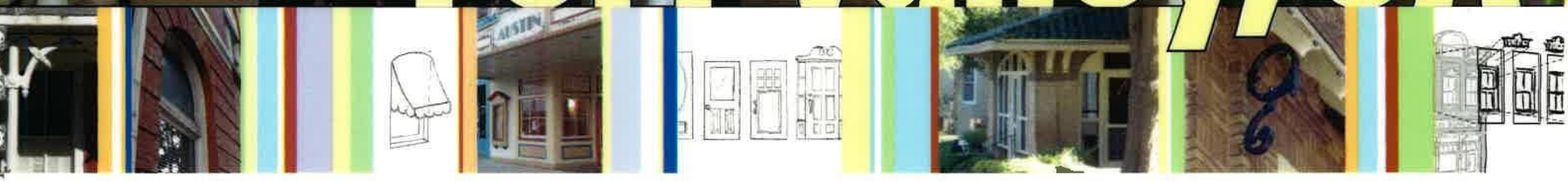

LOCAL HISTORIC DISTRICT DESIGN GUIDELINES

WITH SUGGESTIONS FOR REHABILITATION:

DOWNTOWN,

SIGNS,

CAMELLIA BLVD. CORRIDOR,

NEW CONSTRUCTION,

AND THE EVERETT SQ. NEIGHBORHOOD

RG
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FOR

R
REFERENCE

INCLUDES APPENDIX WITH:

- Glossary
- *Secretary of the Interior's Standards for Rehabilitation*
- Historic Preservation Ordinance
- HPC Rules for Procedure & Certificate of Appropriateness Application
- Resources for Assistance

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FORT VALLEY LOCAL HISTORIC DISTRICT DESIGN GUIDELINES

ED.2

Handbook for Local Historic Property Owners and Historic Preservation Commission Design Review

Thank you for being a steward of the historic fabric of the Fort Valley central business district, the Everett Square neighborhood and/or the Camellia Blvd. (old Dixie Highway) corridor. We hope you find this document to be informative and inspiring.

These guidelines constitute accepted suggestions for the preservation of the character of Fort Valley's historic resources. They were written in order to retain a level of historic significance and guide property owners in the choices they make for completing sensitive work on their structures. They can also be helpful in the cases of applying for historic preservation tax incentives and for the community to apply for future preservation-based grants. This document is based on the most current standards for the treatment of historic property and environments, as set by the Secretary of the Interior, National Park Service, and is to be used as a guide for the care and review of these resources by those in Fort Valley, Georgia. The City of Fort Valley, the Fort Valley Historic Preservation Commission, the National Park Service, the Georgia State Historic Preservation Office, jB+a Community Advantage, LLC, or any persons affiliated with the creation of these guidelines shall not be held liable for any damage or unacceptable results upon a property in conjunction with the application of these guidelines.

This publication has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior, through the Historic Preservation Division of the Georgia Department of Natural Resources (Cerified Local Government, Historic Preservation Funds). However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by these agencies. This program received Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender or disability in its federally-assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Parks Service, 1840 C Street, N.W., Washington, D.C. 20240.

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Prepared For & By:

- Historic Preservation Commission
- City of Fort Valley, GA
- Fort Valley Main Street

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How to Use These Guidelines

1.1. Why Have Historic District Guidelines?

Design guidelines are an important part of the City of Fort Valley's efforts to recognize and protect historic downtown and neighborhood assets. **These guidelines are used by the City of Fort Valley, Historic Preservation Commission (HPC) in the design review process for proposed exterior "material changes in appearance" and/or new construction in a local Historic District.** They help determine whether a proposed change is compatible with the historic structures and character of the district. Upon finding that a proposal would not adversely affect the district or the significance of an individual historic resource, a Certificate of Appropriateness (COA) is issued by the HPC. The COA is given to the building owner to commence work or apply for a building permit with the City, in addition to requirements in the base zoning district in which the development occurs.

Fort Valley's residents enjoy the advantage of increased economic value and a built environment protected from unsympathetic changes. By preserving and maintaining visual character, the HPC ensures that future generations will enjoy the benefits of Fort Valley's historical, cultural, architectural and aesthetic heritage for the health, prosperity and general welfare of the people.

These guidelines are for the HPC and the building owner (architect, contractor, builder, "weekend warrior," etc.) to make informed decisions on altering existing (historic) structures, site improvements, and signs. The application of these design guidelines ensures that uniform, objective standards are used in evaluating proposals for all COAs.

WHAT GUIDELINES DO:

- Respect the traditional commercial character of each of the Design Review Districts individually, reinforcing community identity and appearance.
- Retain the architectural character and historic, quality materials of buildings during the course of maintenance, renovation or rehabilitation.
- Ensure Compatibility of proposed additions to existing buildings and new construction. This includes helping users identify setback, spacing, and scale. These guidelines will help users define characteristics of new construction by noting the existing building traits (such as local or regional construction details, the orientation of structures, mass and scale, window patterns or openings, or materials) within the immediate vicinity of a project site in a particular Local Historic District.
- Avoid Demolition-by-Neglect.
- Preserve significant site features, such as landscaping, trees, pedestrian features, a comfortable and inviting-shopping environment, and hierarchy of the pedestrian, riverfront and/or auto-oriented environments.
- Protect property owner investment by suggesting "best practices." (Example: The application of paint or sealants on unpainted surfaces (or the method/neccessity of paint removal) to older or historic materals IS reviewed and requires appropriate suggestions very important for the health of the building fabric.)

WHAT GUIDELINES DO NOT DO:

- Do not affect the use of your property. The design review process pertains only to a proposed "material change in appearance" to a property and not to a proposed change in use. If change in use is desired please contact the Fort Valley Planning Department.
- Do not regulate the design or alteration of interiors. However, there are suggestions with regard toward built-in elements within display windows, and/or changes to the interior surface treatments that may affect the stability of exterior building materials, such as the treatment of walls).
- Do not tell you what color to paint your property.
- Do not take effect unless property owners have a property within one of the specified local Fort Valley Local Historic Districts and propose actions to the exteriors of the property which may require a Building Permit or a Certificate of Appropriateness. (See "Why Have Guidelines" above.)

1.2. Benefits of "Local Historic Districts"

The purpose of establishing the various Local Historic Districts are to protect and enhance the contextual aesthetic and visual character of developments within these districts. In particular, the purpose is to encourage and better articulate positive visual experiences along city thoroughfares and to provide for economic growth and stability through the preservation of property values.

(See maps of Fort Valley's Historic Districts on pages A.5.)

Benefits of Local Historic [Design Review] Districts
Information sourced from: The National Alliance of Preservation Commissions (NAPC) & The National Trust for Historic Preservation

Local districts protect the investments of owners and residents. Buyers know that the aspects that make a particular area attractive will be protected over a period of time. Real estate agents in many cities use historic district status as a marketing tool to sell properties.

Local districts encourage better design. It has been shown through comparative studies that there is a greater sense of relatedness, more innovative use of materials, and greater public appeal within historic districts than in areas without historic designations.

Local districts help the environment. Historic district revitalization can, and should, be part of a comprehensive environmental policy, thus minimizing the impact on landfills. Adaptation and re-use of existing buildings (made often of irreplaceable, maintainable materials) extends the life of resources and the "latent" energy that was put into their original creation.

The educational benefits of creating local districts are the same as those derived from any historic preservation effort. Districts help explain the development of a place, the source of inspiration, and technological advances. They are a record of ourselves and our communities.

A local district can result in a positive economic impact from tourism. A historic district that is aesthetically cohesive and well promoted can be a community's most important attraction. The retention of historic areas as a way to attract tourist dollars makes good economic sense.

The protection of local historic districts can enhance business recruitment potential. Companies continually re-locate to communities that offer their workers a higher quality of life, which is greatly enhanced by successful local preservation programs and stable historic districts.

Local districts provide social and psychological benefits. A sense of empowerment and confidence develops when community decisions are made through a structured participatory process rather than behind closed doors or without public comment.

1.3. The Fort Valley Historic Preservation Commission (HPC)

Notes from the Fort Valley Historic Preservation Commission

Thank you for chosing to operate a business or reside in a historic section of Georgia's "Peach City." We know your project is special to you, and preserving the history and aesthetic qualities of Fort Valley (and it's architecture) is special to us. Together, we have a responsibility.

The Fort Valley Historic Preservation Commission will always strive to educate ... ...rather than regulate.

These guidelines are a collection of "best practice" procedures from sources and preservation professionals nation-wide. Reasoning behind the text is proven from decades of work and material testing by the *National Trust for Historic Preservation*, the National Park Service, the Georgia State Historic Preservation Office, *The Georgia Trust for Historic Preservation* and many other sources (please find many more links and information in the Reference and Appendices Section of these guidelines). Because so many resources have gone into this publication we believe we have brought you (or your architect or contractor) the best information available and our Commission is confident in using this as a baseline to review proposed work in order to assist you in preserving or revitalizing what is unique about a relatively small focal-point area of our City.

The Fort Valley Historic Preservation Commission (HPC) was established by the City of Fort Valley in 2006 to encourage revitalization of the business district and bring attention to historic neighborhoods. It strives to protect and enhance local historic attractions to tourists and residents and stimulate business through an aesthetically coordinated downtown core. We hope to maintain the charm of the Everett Square neighborhood and tell the story of changing industry embodied in the architecture of both our 19th-century railroad district and the 20th-century, auto-oriented commercial along Georgia's original "Dixie Highway" (original interstate highway) corridor.

The Fort Valley Historic Preservation Commission will always strive to educate the public rather than to regulate. Through the distribution of these guidelines the HPC provides applicants with rehabilitation information and the parameters for orderly growth and development within the local historic districts. Also, the Fort Valley Main Street Program and the Fort Valley Downtown Development Authority remain available for additional preservation programs, and information and at times, local funds available for carrying out your work.

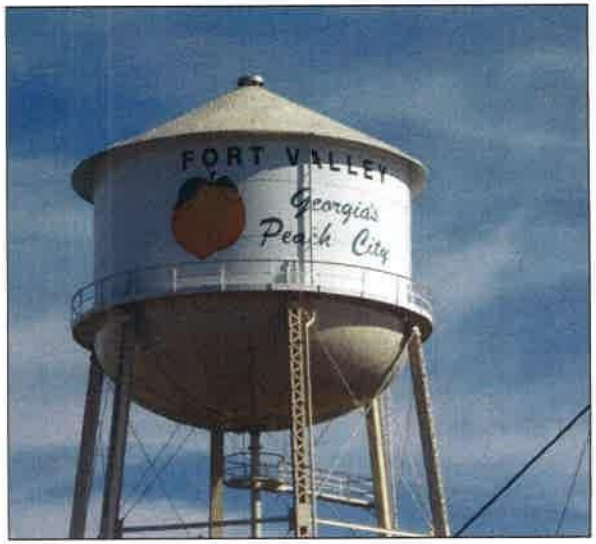
Properties and sites found within the boundaries of the Local Historic Districts have been identified over the years from local public support and represent the most important resources that define the character of Fort Valley, Georgia. Those who own and occupy properties within these districts continue to live and add to the history found here.

This second edition of the "Fort Valley Local Historic District Design Guidelines" is tailored to meet locally-desired design options in context to the special attributes of the local and National Historic Districts (commercial and residential), as well as properties along our "old Dixie Highway" auto corridors. User-friendly referencing helps both, you, the property owner and the HPC member make unified, cohesive design decisions.

We hope that you find these guidelines useful and feel free to contact the HPC or the City with any concerns or questions that you might have.

Sincerely,

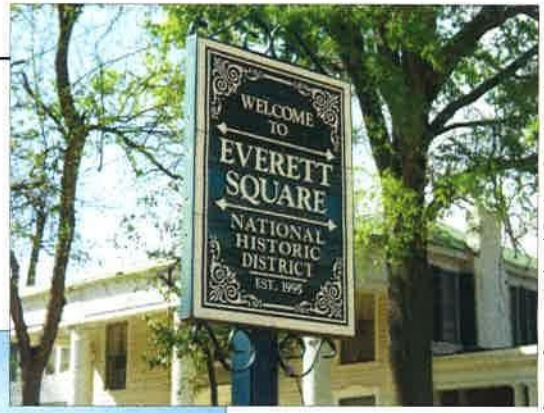
The 2011 City of Fort Valley and the Fort Valley Historic Preservation Commission



Fort Valley, 2009

1.4. Fort Valley Historic District(s) Information

(See Map Figure 1.1) The City of Fort Valley has set up a system of "overlay" districts known as "Local Historic Districts," which are based on character and preservation philosophy to retain and maintain irreplaceable historic qualities, sites and properties that define Fort Valley. Generally, historic districts are identified by significant dates of development or areas that define something special about a place. Per a National Park Service standard, "50 Year Rule," if areas (or individual buildings, sites or landmarks) make it to this age and retain their intrinsic identifying features they may be considered as "historic." On your local level the Fort Valley Historic Preservation Commission (HPC) has an obligation to take in account districts or buildings that have the potential for designation as "contributing historic" property and name it to one of these local districts, or for potential addition to the National Register of Historic Places. The in-town area of Fort Valley comprises multiple potential districts that define the history of the City through the built environment. All the features of these sites then become very important and many details are simply irreplacable. All of this increases the value of an area.



Everett Square National Register Residential District, 2010

Fort Valley "Square," Downtown & Railroad NRHD

Fort Valley is a traditional railroad-oriented Georgia city (established in 1852 as the railroads were built and merged through this area). Peach County was established relatively late in the state of Georgia (1924) and Fort Valley (during its heyday) was made County Seat.

Significance of National Register Historic Property

At the time of this guidelines publication there are three individually listed sites in Fort Valley on the National Register of Historic Places (see Map Figure 1.1) and two National Register Historic Districts (NRHD), recognized by the US Department of the Interior, National Park Service (details on file at the Georgia State Historic Preservation Office (SHPO), part of the *Georgia Dept. of Natural Resources, Historic Preservation Division (HPD)*). (Also see "Benefits of Local Local Historic Districts" Pg. A.2).

- The federal *Secretary of the Interior's Guidelines for the Treatment of Historic Properties* (see pg. A.9) should be considered for all properties in any historic district, but especially those on the National Register.

Properties that are considered "eligible contributing" properties to a existing National Register Historic District, or properties that choose to get individually listed might wish to apply for additional federal and state tax benefits available ONLY to them. (More information on whether your property is eligible can be found by researching your property address through links provided by the Georgia State Historic Preservation Office at www.gashpo.org, or See Appendixes in these guidelines for details on more financial incentives information).

(See if your property is in a National Register Historic District on Pg. A.5)

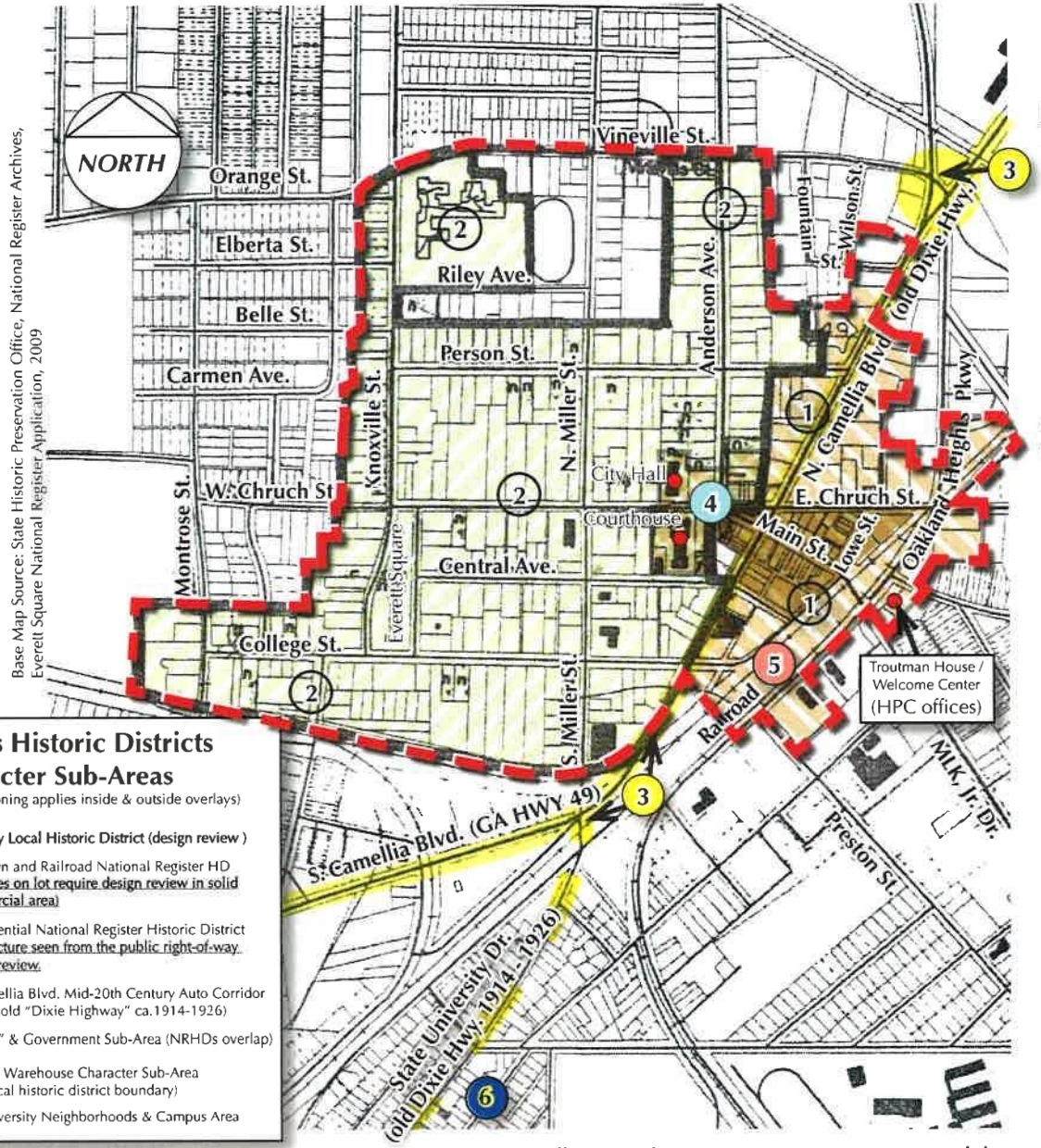
Guidelines' Relationship to Zoning

Design guidelines are an effective tool for protecting the established character of an area by promoting appropriate building forms and style. They cannot, however, regulate the use of buildings within a local or national historic district.

Peach County Planning & Zoning Dept. has maps that delineate permitted land uses for each parcel inside the city limits based on an assigned "zoning district." Development standards are also prescribed for each zoning district to, at a minimum, regulate the size and placement of a building.

Fort Valley Historic Districts Map

Fig. 1.1: Fort Valley Local Historic District Design Review Boundary (dashed border)



Base Map Source: State Historic Preservation Office, National Register Archives, Everett Square National Register Application, 2009

Fort Valley's Historic Districts & Character Sub-Areas

(NOTE: Fort Valley City Zoning applies inside & outside overlays)

- Boundary: Fort Valley Local Historic District (design review)
- 1 Fort Valley Downtown and Railroad National Register HD (All sides of properties on lot require design review in solid shaded core commercial area)
- 2 Everett Square Residential National Register Historic District only portions of structure seen from the public right-of-way require HPC design review.
- 3 "Five Points" & Camellia Blvd. Mid-20th Century Auto Corridor Character Sub-Area (old "Dixie Highway" ca.1914-1926)
- 4 Downtown "triangle" & Government Sub-Area (NRHDs overlap)
- 5 Railroad Industrial & Warehouse Character Sub-Area (In and outside of local historic district boundary)
- 6 Fort Valley State University Neighborhoods & Campus Area

Fort Valley has two National Register Historic Districts (shaded), primarily for recognition of historic significance. This map shows the overall, combined and larger, Local Historic District (thick dotted, outter boundary line).

For ALL properties within the Local Historic District boundary, the Fort Valley Historic Preservation Commission (HPC) reviews ("material change of appearance") projects at the local level for adhearance to aesthetic and maintenance suggestions based upon these guidelines.

The Fort Valley Local Historic District requires mandatory design review of portions of structures seen from public rights-of-way. All sides of all structures on lots in the core commercial district (shaded solid) will require design review.

Individual buildings (indicated with dots on map) are listed separately to the National Register of Historic Places. These sites, at publication of these guidelines, are the Peach County Courthouse, the Troutman House and Fort Valley City Hall.

NOTE: This map also identifies "character sub-areas" which are located within and outside the boundaries of the Fort Valley Local Historic District. This has been done for informational, historic and contextual aesthetic character purposes, and to assist with compatible design concepts for properties which may be inside the district and facing these areas of town. Supplying this information should aid in review and design of any new construction or additions (also see Chaper 1.5 "Retaining a Sense of Place and 'Context'" on the following pages).

1.5. Retaining a "Sense of Place" & Context

Fort Valley's history is unique. It is represented today by individual structures and groups of buildings contributing to different character areas (see examples below) surrounding the overall commercial core of town. This mix and arrangement of environments creates a distinct "sense of place." Building owners should be mindful of the fact that each structure is an individual expression of its ***form*** (the shape of the building envelope based on its original function), its ***style*** (character of the period it was built or significant changes applied from other periods of its history), individual or regional ***details*** (materials or fenestration applied by its builder or users), and its ***environment*** (topography, climate, direction the building faces, social conditions, landmark buildings or specific development patterns). The context and history of each area to the whole district becomes a sum of its parts that is uniquely "Fort Valley."

People must see themselves as stewards of historic structures that are constructed with ideals and materials that will outlast generations. For this, owners are encouraged to retain or repair all original materials and features with guidance by the HPC. Whether a commercial or residential structure, treatment and care for exterior features (windows, doors, walls, specific brick type, etc.) must respect original intent. If cared for, most historic buildings can be adapted to new technology as long as the original materials are respected and not irreversibly altered. Any item lost, sold for salvage, demolished by neglect, or sent to a landfill is removed from Fort Valley permanently.

All of Fort Valley's districts and neighborhoods are defined by shading, mature tree canopies.

Traditional Everett Square yards & porches, 2010

Intersection of Main, Church & Camellia Streets, 2010

From residential lawns and deep porches to wide, tree-lined city sidewalks all of the in-town, Fort Valley local historic district is walkable. The network of angled downtown streets were constricted by early rail lines, yet blend into a rigid grid pattern of turn-of-the-20th century neighborhoods. The architecture of the early 1900s greatly characterizes the context of the built-environment.

Fort Valley, 2010

Core Commercial District is defined by a pedestrian-environment, on-street parking and closely spaced (party wall) buildings. Originating at the oldest buildings along Lowe St., facing the tracks, Main and Church Streets form a core triangular district.

Fort Valley, 2010

Railroad (& Industrial) District is the "hub" of Fort Valley where the merger of 3 rail lines through downtown located 2 passenger depots, switching buildings and ancillary industry. It is characterized by large, brick shed-style buildings.

Fort Valley, 2010

Camellia Blvd. Auto Corridor is the "spine" that grew downtown from a rail-center into highway crossroad. Early-to-mid 20th-century buildings & environment (significant & threatened) were part of the old "Dixie Highway" and later state and US routes.

Fort Valley, 2010

Government & Civic Sector is a sub-area of the commercial environment just west of the triangle. The street grid shifts here, perpendicular to Church St., at the merge of Main St., and corresponds to Everett Square. Churches and municipal buildings neighbor grand homes converted into businesses.

1.6. Recognize "Change"

Over time changes are made to most buildings individually. Commercial buildings traditionally have more changes than residential. Changes are also made to the district as a whole with infill and new uses of areas. If any features – even those which have been altered – are of a significant age (generally around 50 years or older) or reflect unique use, local history or styles, it is appropriate to study them and make a determination as to whether they should be retained. This allows the district to be flexible in terms of the marketplace. Some building parts, such as the storefront, were intended to be interchangeable or "upgradable" for the desired market, different retailers, and/or internal subdivision of the building. Storefronts have materials or branding that were applied later in a building's life that may have gained historic significance due to their originality, store name, or architectural style. Changes and additions to residential are often more subtle. Those which are significant to preserve can tell the story of who lived there and can include small feature changes, style changes, or complete alterations with necessary modifications such as internal kitchens, bathroom additions with new plumbing or mechanical. The decision to remove any prior added elements should take into account the original building's condition (why did it need changes?) and the potential for irreparable damage caused by the changes themselves.

Exact replication of historic building styles with new construction to "fool" the viewer (themeing or creation of a "false sense of history") is discouraged.

New buildings that respect the predominant forms, scale, setting and materials in context to their immediate surrounding (see Section A, Chapter 1.6) can be designed using contemporary elements to allow Fort Valley's local historic districts to retain character and support new architecture.

In spite of visible layers of history, buildings can qualify for Historic Preservation Rehabilitation Tax Credits (See Appendix V, "Financial Incentives for Historic Preservation"). Each respective layer must be identified, interpreted and maintained with the appropriate measure sensitive to its period of significance. For example, an 1890s brick commercial structure that has retained its late-Victorian era details will need to maintain its wood windows and porous brick surface. Yet, a leaded glass storefront transom with copper frames and display cases installed in the 1920s, and post-WWII terrazzo entry floor from 1946 could also be retained and repaired with methods that are appropriate for their respective eras. The entire storefront could be researched to any of the periods, and if found significant enough to the approval of the Historic Preservation Commission, restored to that period. There are no "blanket" answers, nor "one size fits all" standards for the entire Fort Valley district.

Today, saving what is original and invaluable is paramount, and change at the cost of losing history should not occur. These guidelines will help determine what is relevant to study and preserve, case-by-case.

Bottom: "New Formalism"-style bank, Camellia Blvd. / Top: Main St. Fort Valley, 2011

Downtown continued to expand in the 1970s & rebuilt a decade after the tornado. Traditional, yet contemporary, storefronts & buildings tell the story of a vibrant city center. If buildings are original, respect their integrity and restore/maintain to their time period.

Fort Valley, 2010

Mid-20th century electric lighting and construction changed "modern" commercial architecture. This one story, full glass front (with rigid, electrified canopy) along Camellia Blvd. is a good example of a mid-20th-century minimal commercial strip.

jB+a photo archives

Some buildings have had changes imposed on them such as this applied ca.1940 tiled facade over 1900 brick. Changes might have merit and damage underneath may be costly to repair. Understand each project before beginning.

Fort Valley, 2010

Buildings (or storefronts) can differ from the time period of the district. Highly stylized features are physically and socially significant (sometimes more, due to "engineered" materials) in original form, such as these angled aluminum displays.

1.7. Preservation Practice and Standards

Levels of Preservation Effort

"Preservation" is defined as taking the action needed to retain a building, district, object or site as it exists at the present time. Levels of preservation effort include different practical and philosophical aspects to achieve this outcome, from preventing further deterioration or loss of significant historic elements, all the way to highly-researched restoration techniques. Any work that is completed for every level of effort should always follow "best practice" preservation principles (see Secretary of the Interior's Standards on the next page.)

How is the proper level of preservation effort chosen for a specific project? The condition of the property, the degree of authenticity, the significance of the property, the desired outcome and the amount of funding available usually dictate "how" one preserves a historic property. Following is a list of four accepted preservation levels by the National Park Service:

1. Stabilization

This begins with making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future. Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, pest control, carrying out basic structural repairs, securing the property from vandalism and other steps to prevent additional deterioration of the property. For a building that is not currently in use, a common stabilization approach would be to "mothball" the building until a suitable use is found (see Section F, Chapter 11.5 "Stabilizing ('Mothballing') Structures.")

2. Rehabilitation

Rehabilitation involves undertaking repairs, alterations, and changes to make a building suitable for contemporary use, while retaining its significant architectural and historical features. Rehabilitation often includes undertaking structural repairs, updating the mechanical systems (heating and air conditioning, electrical system, and plumbing), making additions for bathrooms, and repairing damaged materials such as woodwork, roofing, or paint. Rehabilitation can accommodate the adaptive use of a building from residential to office or commercial use. Physical changes, such as additions for offices, parking and signage, may result. Good rehabilitation projects make changes in a way that does not detract from the historic character and architectural significance of the building and its setting.

3. Restoration

Restoration is practically a science. This method involves returning a building to its appearance during a specific time in its history by removing later additions and changes, replacing original elements that have been removed, and carefully repairing parts of the building damaged over time. Restoration is a more accurate and often more costly means of preserving a building. It entails detailed research into the history, development and physical form of the property; skilled craftsmanship; and attention to detail.

4. Reconstruction

Potentially this can be the most philosophical and controversial of the preservation methods. Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building as it appeared at a specific time in its history. Generally it would be considered creating "a false sense of history" to use aged materials, which can fool a viewer of the exact age of a building. The Secretary of the Interiors Standards also make it possible for "contemporary-compatible" construction, where expressly contemporary materials are used in a traditional form in context to what it is either replacing or with the immediate surroundings. When reconstructing elements that are missing from historic architecture, it should also be done with distinctly modern materials in scale, placement and form based on evidence as not to "falsify history" with subjective decoration.

1.7. Planning and Principles (continued)

The Secretary of the Interior's Standards

The U.S. Secretary of the Interior's "Standards for Historic Rehabilitation" were initially developed for use in evaluating the appropriateness of work proposed for properties listed in the National Register of Historic Places. First developed in 1976 and revised in 1990, the U.S. Secretary's Standards for the Treatment of Historic Properties are considered the basis of sound preservation practice. The standards allow buildings to be changed to meet contemporary needs, while ensuring that those features that make buildings historically and architecturally distinctive are preserved. The standards have meaningful application to virtually every type of project involving historic resources (see Levels of Preservation Effort previous page).

The Secretary of the Interior's Standards for Rehabilitation provide the framework for these design guidelines and will be referenced by the Historic Preservation Commission in reviewing applications for Certificates of Appropriateness. These standards are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

2.1. Project Planning "Q & A"

Which Properties Require Design Review?

ALL properties (historic, non-historic, vacant or awaiting new construction) within any of the designated Local Historic Districts (see map Fig. 1.1 on Pg. A.5) are considered for HPC Design Review prior to the standard issue of obtaining permits (see 2.3 "How to Apply for a Certificate of Appropriateness" (COA) later in this Section). **Review will include exterior design considerations using these guidelines.** It makes no difference if the building form is residential, commercial, industrial or a site/feature.

- **All sides of structures are reviewed in the core blocks of the National Register "Fort Valley Downtown and Railroad Historic District," the remaining what is seen from the public right of way is reviewed.**
- **Only what is seen from the public right of way is reviewed in the Everett Square Residential Historic District or in areas that may be considered part of the "old Dixie Highway" auto corridors.**
- Demolition, relocation and new construction within local Local Historic Districts also requires a COA, and use of these guidelines.

What Will the HPC Review?

Any "material change in appearance" of property that is located within the boundaries of a legal, local Historic District (see pgs. A.4 & A.5). Exisiting, "Historic" property will be reviewed upon the proposed changes to the basis of its original form, stylized details and existing qualities of historic materials, where New Construction will be based on the context of the environment it is being added to. The City and the HPC have an active list of properties deemed locally "historic."

City of Fort Valley Historic Preservation Ordinance (Sec. 50-3):
"*Material Change in Appearance* means a change that will affect only the external architectural features of an historic property or any structure, site, or work of art within an historic district, and may include any one or more of the following:

1. A reconstruction or alteration of the size, shape, or facade of an historical property, including relocation of any door or window, or removal or alteration of any architectural feature, detail or element;
2. Demolition of a historic property;
3. Commencement of excavation for construction purposes;
4. A change in the location or size of advertising signs on an historic property when such advertising is visible from a public right-of-way;
5. The erection, alteration, restoration or removal of any building or other structure within an historic property or historic district, including walls, fences, steps and pavements, or other appurtenant features, except external paint alterations."

What is a Certificate of Appropriateness?

City of Fort Valley Historic Preservation Ordinance (Sec. 50-3):
"*Certificate of Appropriateness* means a document evidencing approval by the Historic Preservation Commission of an application to make a material change in the appearance of a designated historic property or of a property located within a designated historic district."

There will always be some wait period for COA approval. Plan your project with review deadlines accordingly. The HPC and/or the City of Fort Valley are not responsible for costs incurred for applicants' review process.

- **All COA's must go through some form of HPC design review,** depending on the nature, level and intensity of the proposed work (see Pgs. A.11 - A.15, "HPC Certificate of Appropriateness Review Matrix" to determine what kind of review (length of time) will be required.

2.2. HPC Certificate of Appropriateness Review Matrix

(NOTE: Peach Planning & Zoning has option of forwarding any action to HPC if it feels necessary. This matrix does not relieve the owner from wait times for design review process.)

Certificate of Appropriateness Approval Matrix - Fort Valley HPC Local Historic District Design Review				
ACTION (Item #)	Administrative Approval with Documentation	Requires full HPC Review COA is Required	Building Permit Required?	Quick Reference: Guideline Section & Pg. #
1) Additions / New Construction		X	Yes	A.8, B.8-9, B.26-28, D.20-21
2) Accessory structures (sheds, garages, etc.)...				
...IF New, Visible from the street / any size, or demolition		X	Yes	A.6, A.10, B.20, B.27, D18
...IF New, Not Visible from the street	X		Yes	A.10
3) Awnings and Canopies ...				
...IF FABRIC is damaged / ripped - needs basic Retention / Repair / Recover Fabric	X		No	B.10, B.24-25
...IF STRUCTURE and/or rigid support is Retained or Bracing needs basic Repair	X		varies	A.6-7, B.11, B.25
... IF NEW installation / design or Change of canopy type (shape, profile, frame)		X	Yes	A.6-7, B.10, B.14, B.24-25, C.8
4) Balconies (New installation or repair. See also (39) Windows - new openings)		X	Yes	A.6, B.3, B.19, B.26, B.28
5) Carports (addition or enclosure off rear alleys only)		X	Yes	A.6, B.30, D.18
6) Corninces & Coping (Storefront or Upper Facade)...				
...IF Retaining / Repair with same material (See also (24) Painting)	X		Yes	A.7, B.10-11, B.16, B.18-19
...IF Restoring original configuration with new materials	X		Yes	A.9, B.10, B.16, B.18-19
...IF NEW / any location		X	Yes	A.6, B.10, B.16, B.18-19
7) Curb Cuts (also must contact Public Works)	X		Yes	D.18, D.19, D.22
8) Decks, Porches and Patios ...				
...IF Retaining / Repair with same material (See also (24) Painting)	X		No	A.7, A.9, B.28, D.10-12
...IF NEW installation / Design - attached to structure		X	Yes	A.6, B.19, B.27-29, D.21
...IF NEW - not attached to structure	X		Yes	A.6, B.28, B.29, D.17
9) Decorative Shutters ...				
... IF Repairing / Replacements, same material and size	X		No	A.9, B.17, B.20, D.9
... IF NEW Feature		X	No	A.6, A.7, B.17, B.20, D.21
10) Demolitions (part or all of structure)	X	X	Yes	ALL Section E
11) Doors / Garage Doors ...				
... IF Retaining / Repair with same material (re-painting - see also (24) Painting)	X		No	A.9, B.11-12, B.21, D.8, D.18
... IF Replacing with New material - same size, shape, configuration, profiles		X	Yes	A.7, A.9, B.11-12, B.21, D.8
... IF Installing new units with change in appearance, style or fit withing opening		X	Yes	A.6, B.10-12, B.21
... IF Creating any change in openings (Also see Displays - Storefront opening)		X	Yes	A.6, B.6-7, B.12-13, B.20-21

(Matrix continued on next page)

(Matrix continued on next page)

(NOTE: Peach Planning & Zoning has option of forwarding any action to HPC if it feels necessary. This matrix does not relieve the owner from wait times for design review process.)

Certificate of Appropriateness Approval Matrix - HPC Local Historic District Design Review (Continued from prev. Pg.)

ACTION (Item #)	Administrative Approval with Documentation	Requires full HPC Review COA is Required	Building Permit Required?	Quick Reference: Guideline Section & Pg. #
12) Driveways and/or Parking Pads ...				
... IF Repairing same surface	X		No	A.6, A.9, D.18-19 & 22
... IF NEW construction, Replacing surface, Change in material, or Relocation		X	No	A.6, B.8, B.29, B.30
13) Equipment (antennas, satellite 18" or less, HVAC, refrigeration, exhaust, etc.)	X		varies	B.22-23
14) Exterior - Walls, Piers, Siding, Upper Facades (clapboard, stucco, brick, etc.) ...				
... IF Retaining / Repair with same materials (See also Painting, Re-pointing Masonry)		X	varies	A.7-9, B.8, B.16, B.19, B.22
... IF Replacing (Covering) with new materials (See also Painting)		X	Yes	A.9, B.10-11, B.17, B.19, B.23
15) Exterior Façade Change (Incld. style changes) ...				
... IF Retaining / Repair with same material, any part of structure	X		varies	A.7-9, B.11-13, B.22-23, D.13
... IF Removing / Replacing non-historic materials (Restore original config.)		X	Yes	A.6, A.9, B.6-11, B.26, D.13-15
Façade - Commercial (see STOREFRONTS or (15) Exterior Façade Change)				
Façade - Rear (See (26) Rear Façade)				
16) Fences or Gates ...				
... IF Retaining / Repair with same material, any part of structure	X		No	A.7, A.9, B.23, D.17
... IF NEW Construction, Change in materials, or Relocation		X	No	B.28, D.17
17) Fire Escapes, new or change in materials or location		X	Yes	B.27-28, D.7, D.17
18) Fountains ...				
... IF Repairing with same materials	X		Yes	A.9, B.23, B.28, D.17
... IF New or visible from street		X	Yes	A.10, B.28
19) Gutters & downspouts ...				
... IF Retaining / Repair exisiting or replace w/same material (or adding gutter covers)	X		No	A.7, B.18-21, D.10, D.13, D.15
... IF Adding NEW or replacing with new materials	X		No	A.6, A.9, B.18-21, D.20
Interiors ...				
Decorative changes			N/A	A.1, B.13, C.11-12
Ad Valorem Tax Exemption (State Review See Appendix V.2 & V.3)		voluntary	No	N/A
Historic Rehab Tax Credits (State & NPS Review See Appendix V.1 & V.2)		voluntary	No	N/A

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Certificate of Appropriateness Approval Matrix - HPC Local Historic District Design Review (Continued from prev. Pg.)

ACTION (Item #)	Administrative Approval with Documentation	Requires full HPC Review COA is Required	Building Permit Required?	Quick Reference: Guideline Section & Pg. #
(20) Landscaping ...				
... IF Planting/minor change (any plant material visible from the street)			N/A	N/A
... IF Planting/major removals or major site plans (visible from the street)	X		No	B.8, B.10
... IF Tree Removal/moving or adding mature trees anywhere on property		Tree Board	Tree Permit	N/A
... IF Adding or Modifying Landscape Lighting	X		Yes	C.5-6, D.17, D.19
(21) Lighting (Building or on-site, Reproduction, Replacement or New Installation)	X		varies	A.6, B.13-14, B.16, C.5-6, D.10
(22) Masonry (brickwork) Re-pointing, Repair	X		No	A.7, A.9, B.22-23, D.14
(23) Mechanical Systems, HVAC & Window Units, exhaust fans, etc....				
... IF Replacing or repairing existing unit with same type	X		varies	A.6, B.19-21
... IF Adding New or Relocating Equipment	X		Yes	B.19-21, B.27, D.20
(24) Painting (Paint Stripping)... (paint colors cannot be regulated by Georgia law (see pg. A.1))				
... IF Maintaining painted surface or Color change		N/A	No	A.8, B.22, D.13
... IF Painting originally unpainted surface (or removing paint)	X		No	A.9, B.20, B.22-23, D.13
Parking Lots, pavement (see (12) Driveways and/or Parking)				(D.19)
(25) Pools (rear yards or roof only)	X		Yes	B.27, D.17
Porches (see (8) Decks, Porches & Patios)				
(26) Rear Facade (Facing public alley or rear parking facility) ...				
Service / Delivery Door / Overhead Door (Also see (11) Doors)		X	Yes	B.20-21
Ramps/Lifts		X	Yes	B.20, B.30, D.7, D.17
Security Devices (Burglar Bars, Alarm Boxes, etc)	X		Yes	A.6, B.20-21
Utilities (electric panels, exhaust fans, grease traps, phone, pipes)	X		varies	B.20-21
(27) Relocation of building or structure		X	Yes	ALL Section E
(28) Retaining Walls ...				
... IF Retaining / Repair with same material, any part of structure and/or site	X		Yes	A.7, A.9, B.22-23, D.17
... IF NEW Installation, Change in material or removal of existing (visible from street)		X	Yes	A.6, A.9, B.22-23, D.17
... IF Installing new, Changing or removal of existing (NOT visible from street)		N/A	Yes	A.10, B.23

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(NOTE: Peach Planning & Zoning has option of forwarding any action to HPC if it feels necessary. This matrix does not relieve the owner from wait times for design review process.)

Certificate of Appropriateness Approval Matrix - Fort Valley HPC Local Historic District Design Review (Continued from prev. Pg.)

ACTION (Item #)	Administrative Approval with Documentation	Reqires full HPC Review COA is Required	Building Permit Required?	Quick Reference: Guideline Section & Pg. #
(29) Roofs ...				
... IF Retaining / Repair with same material, any part of structure			varies	A.7-9, B.19, D.4-7,12 & 15-16
... IF Replacing or Changing shape/material/style of shingle/covering	X		Yes	A.9, B.19, D.15
... IF Altering shape/form of roof, **Adding dormers** or Changes to rooflines/eaves		X	Yes	B.18,B.19, B.27, D.20-21
Sheds (See (2) Accessory Structures)			(yes)	
(30) Sidewalks / Walkways ...				
... IF Retaining / Repair with same material, any part of structure or site	X		No	A.6, B.8, B.12, D.17-22
... IF NEW construction, new materials, relocation		X	No	B.8, B.10, B.12, D.18
Siding (See (14) Exterior ... Siding)				
(31) Signs / Plaques **MUST also contact Peach County Planning Dept.**		X	Yes	ALL Section C, B.29, D.19
(32) Solar Collectors, Sky Lights ...				
... IF Retaining / Repair or replace with same materials (same location)	X		Yes	B.25, B.27, D.15
... IF NEW construction, New materials, Relocation (any location)	X		Yes	A.9, B.26-28, D,21
(33) Steps / Stairs (attached to buildings or in yards) ...				
... IF Retaining / Repair or replace with same materials (same location)	X		Yes	A.7, A.9, B.28, D.17
... IF NEW installation, Change in size, Design or Repair with new materials		X	Yes	A.6, A.9, B.28, D.1
STOREFRONTS (Public Commercial - see "Parts of the Commercial Façade" pgs. B.6-7 for Illustrations)				
(34) Storefront - Bulkhead ...				
... IF Retaining / Repair with same materials (See also Painting)	X		varies	A.7 A.9, B.6-7, B.12, B.15
... IF Removing / Replacing with new materials (See also Painting)		X	Yes	A.8, B.11, B.12, B.15
(35) Storefront - Displays (Columns, Framing, Transoms and/or Glass) ...				
... IF Retaining / Repair with same materials (See also (24) Painting)	X		varies	A.7, B.6-7, B.12-14
... IF Removing / Replacing with new materials (See also (24) Painting)		X	Yes	A.8-9, B.11, B.13-14
(36) Storefront - Opening (Change layout or create new opening)		X	Yes	A.6, B.11-12, B.21, B.26
Storefront - Entry Doors (See (11) Doors)				(Residential Adaptive-Use See D.19)
Storefront - Transom Windows (See Storefront-Displays (above))				

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(NOTE: Peach Planning & Zoning has option of forwarding any action to HPC if it feels necessary. This matrix does not relieve the owner from wait times for design review process.)

Certificate of Appropriateness Approval Matrix - Fort Valley HPC Local Historic District Design Review (Continued from prev. Pg.)

ACTION (Item #)	Administrative Approval with Documentation	Requires full HPC Review COA is Required	Building Permit Required?	Quick Reference: Guideline Section & Pg. #
(37) Storm Windows and Storm Doors (Removable or suppliment to main units)...				
... IF Installing or removing for normal weatherization (exterior)	X		No	D.8-9, D.11
... IF Retaining / Repair with same materials (See also (24) Painting)	X		No	B.12, B.17, B.21, D.9
... IF Installing NEW or Changing materials		X	No	A.6, A.9, B.15, D.21
(38) Trim (Scrollwork, fascia, banding, decorative vents, columns, etc.)				
... IF Retaining / Repair with same materials (See also (24) Painting)	X		No	A.7, B.13 & 15, D.10, 12-13
... IF Replacing with SAME material, size, shape, configuration, installation	X		varies	A.8, B.15, D.12-13
... IF Replacing with NEW material - (retain size, shape, general appearance)		X	varies	A.9, B.15, D.12,
... IF Installing NEW, or Changing in size, style, design or profiles (also on additions)		X	Yes	A.9, B.15, D.20-21
(39) Windows ...				
... IF Retaining / Repair Window Structure with same material (see also (24) Painting)	X		No	A.7, B.7, B.13-14, B.17
... IF Repairing broken glass with identical glazing, stops & putty	X		No	B.13-14, B.17
... IF Replacing with NEW or "like" material - same size, shape, configuration, profile		X	No	A.9, B.13-14, 17 & 26, D.9
... IF Removing non-historic materials (to Restore original config.)		X	No	A.8 & 9, B.13-14 & 17, D.9
... IF Installing new window units with CHANGE in type, style to fit within opening		X	No	A.6, B.17,26 & 28, D.9&11
... IF CREATING New openings, Change in size of openings or New material		X	Yes	A.9, B.7,10 &26-28, D.20-21

2.3. How to Apply for a Certificate of Appropriateness

Any property owner or occupant interested in making a "material change in appearance" (as defined by the Fort Valley Historic Preservation Ordinance (Chapter 50 of Fort Valley Code) to any building, structure, site or work of art within a locally designated Local Historic District must submit an application to the HPC for a Certificate of Appropriateness (COA) before a building permit can be issued. Demolition, relocation and new construction within Local Historic Districts also requires a COA.

Depending on application scope or complexity (see COA Review Matrix A.11-A.15), Administrative Approval or HPC Design Review will occur.

A public record shall be kept of the Historic Preservation Commission's resolutions, proceedings, and actions with the City of Fort Valley.

(Also see the flowchart at the end of this Section (Figure 1.3) and the Fort Valley Historic Preservation Ordinance in Appendix II.)

SUMMARY OF A PROPERTY OWNER'S APPLICATION PROCESS (From City of Fort Valley Code (Chptr. 50), Historic Preservation Ordinance, reprinted in Appendix II)

1: REQUIRED INFORMATION

Each application for a Certificate of Appropriateness (COA) shall be made by first contacting the City Planning Department to ensure there are no new requirements and/or pick up an Application for the process. ***Each applicant shall submit two (2) copies of all relevant information*** *deemed necessary by the HPC in order for the Commission to approve or deny the application.* [Full lists of suggested items are printed with the COA Application in the Resources Section, Appendix II of these guidelines] OR go to **www.fortvalleyusa.com**

2: RECORDS

A public record shall be kept by the Historic Preservation Commission's resolutions, proceedings, and actions in such a place as other public records are kept.

3: REQUIRED DEADLINES (FOR STAFF "PRELIMINARY REVIEW")

Applicants are encouraged to meet with the City of Fort Valley HPC Staff (historic Troutman House, 201 Oakland Heights Pkwy.,) any time prior to the preparation of working drawings and specifications, or during the time of the application process. The purpose of meeting shall be to familiarize applicants with the Fort Valley HPC and the design review standards. ***To be placed on the HPC agenda, an application for COA must be completed and submitted 10 days prior to the next scheduled meeting of the HPC (held on the 1st Thursday of each month at the Troutman House)*** *for the HPC to perform a "preliminary review" of each application to ensure it adheres to design review criteria, required information submitted, and these Historic District Design Guidelines. If revisions are required the applicant shall be notified (if submittal date has passed it may require waiting until next review period).*

4: "ADMINISTRATIVE APPROVAL" (based on HPC COA Review Matrix pgs. A.11-A.15)

Administrative Approval coordinated by the HPC Staff during Preliminary Review may be all that is required to obtain building permit. HPC Staff will notify Applicant at least one (1) week prior to HPC Design Review Session.

5: FULL DESIGN REVIEW (PUBLIC) MEETING

Full HPC Historic Design Review is held *on the 1st Thursday of each month, 6:00pm at the Troutman House (unless otherwise noted - check with City of Fort Valley HPC or website* **www.fortvalleyusa.com***). The applicant or legal representation must appear. The HPC shall approve or deny an application for a COA, or place conditions upon which must be agreed to and met for the issuance of a zoning permit.* [Order of business for consideration of applications for COAs, exemptions, enforcement, penalties, etc., are found in Appendix II "Historic Preservation Ordinance."]

6: ADVERTISING

HPC staff will post a notification sign on every applicant's property stating that the property is in review. Regular HPC Meetings and Design Review Sessions are open to the public and times posted in the legal organ of the County, which will be published before the meeting of the HPC. The HPC Staff shall transmit the application, together with all other supporting information to Peach County Planning & Zoning.

7: HPC DECISION

The HPC may consider, but shall not be bound by, precedent. Each case shall be decided upon its merits of the information provided in the COA Application, applying the Historic Preservation Ordinance and design guidelines. The HPC shall approve or deny an application for a COA, or place conditions upon, which must be agreed to and signed upon, for a COA to proceed to the issuance of a building permit. Penalties for approved work not met may be levied at the discretion of the HPC and the City of Fort Valley.

8: APPEALS

Appeals on HPC decisions may be taken by any person aggrieved by a decision (in writing within 30 days of date of decision) to Mayor & Council for approval, modification or denial of HPC decision and/or process. [Full rules of appeals in the Resources Section, Appendix II of these guidelines.]

2.4. Design Review Process Flowchart

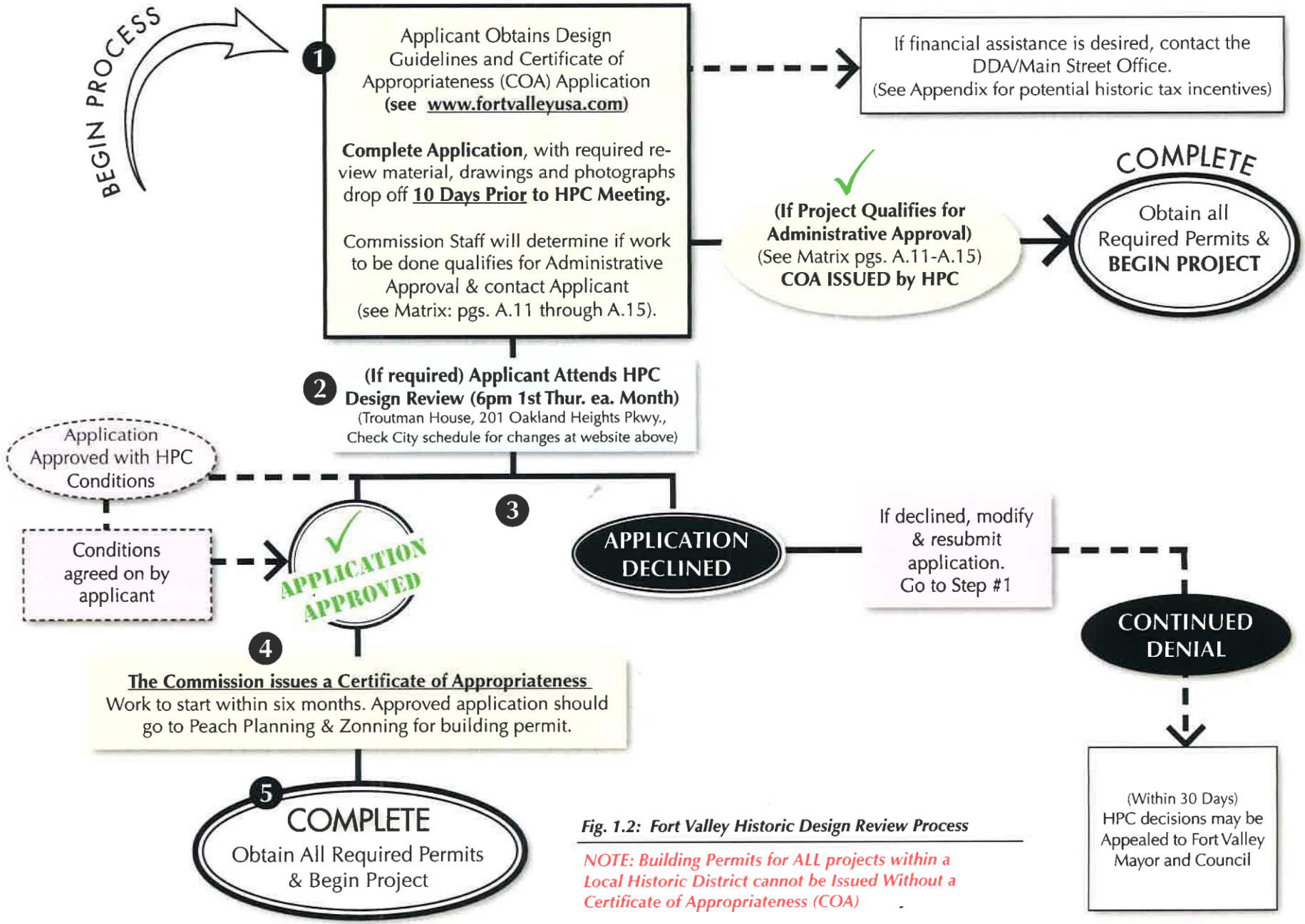


Fig. 1.2: Fort Valley Historic Design Review Process

NOTE: Building Permits for ALL projects within a Local Historic District cannot be Issued Without a Certificate of Appropriateness (COA)

NOTES:

SPOTLIGHT: The 1975 Fort Valley Tornado

On February 18, 1975 3:08 PM a tornado, rating "F3" on the Fujita Tornado Intensity Scale, sucked the facades off of two blocks of buildings (2 fatalities/50 injuries) on Main Street just east of Camellia Blvd. *(www.tornadohistoryproject.com)* The buildings were left in-tact, while the facades were re-built to the high styles of the day (mid-1970s through 1980s brick veneer, re-enforced cast concrete canopies, glass and steel - see below).

This strange disassociation of architectural styles remains today. Some physically and socially tell the story of the tragic events of that day, in their own right. Many of the buildings, however, have entire floors of un-used space behind 2-story expansive brick veneers. Using these guidelines, uncovering, continued rebuilding and rehabilitation is possible.

Photo: Ft. Valley HPC Archives

(Far left) Building owners sort through the rubble of Main Street (two block faces facing each other) east of Camillia Blvd. in the hours after the tornado pulled building facades into the street. (Middle) After the '75 tornado (and 1960s infill of one-story, one-part commercial, where the Winnona Hotel stood) many Main St. facades have out-of-scale upper facade coverings (difficult to design signs on) and lack traditional details (such as storefront transoms and upper windows). Upper floors have remained largely un-used since being covered. North elevation modern facades no longer require awnings for shade, also adding to a "flat" appearance of the block. (Right) Late-20th-century eplacement materials: (A) ca.1980 Khoury's Dept. Store facade rebuilt with highly stylized steel-reinforced, cast cement deep display window canopies, (B) ca.1975 aluminum storefront and metal "colonial" mansard canopy at 112 E. Main St. with neighboring fieldstone-veneer inset diagonal storefront, and (C) fully stuccoed facades along Camellia Blvd., also know to be damaged in tornado. These styles set many prededents in Fort Valley.

SECTION B

HISTORIC COMMERCIAL DISTRICT DESIGN GUIDELINES

Chapter 3:
Basics of Traditional Commercial Buildings

Chapter 4:
Commercial Rehabilitation & Architectural Design Guidelines

Introduction

Fort Valley's local Downtown Commercial Historic District (made up primarily of the "Fort Valley Downtown and Railroad National Register Historic District" include properties along North and South Camellia Blvd. from just south of "Five Points" to properties on both sides of the railroad and includes properties over to Commercial Heights). It is a diverse stock of commercial building forms and significant architectural styles. This section is intended to set consistent design standards that maintain the traditional commercial building forms in these local historic districts. Design Guidelines are not intended to limit creativity in design. Rather, they are created to help building owners and/or proprietors understand their unique building features that will largely define the appropriate arrangement of traditional storefront details and placement of architectural amenities.

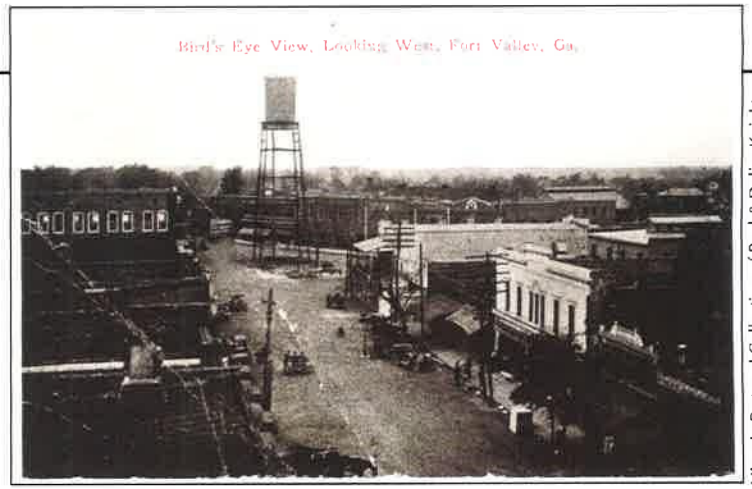
By following this section of the guidelines, each and every storefront or commercial facade can work as an individual statement while contributing to the local Downtown Commercial Historic District as a whole and in coordination with neighboring buildings. Along some of the oldest Fort Valley corridors residences are now zoned for professional and business use (i.e. adaptive use of historic homes can occur along North and South Camellia Blvd., Vineville, Church and College Streets and Oakland Heights Parkway). Buildings originally created for industrial uses (such as historic railroad structures, the Krell cotton gin and the Coca-Cola Bottling plant) should take in consideration the context of their unique construction and the historically specialized environments they may have been built in (i.e. railyard setbacks, auto-corridor entrances, loading and parking areas). All parts of a building's environment can be re-used while saving context.

Fort Valley's Historic Downtown Overview

Intro research: Adam Archual, (jB+a Community Advantage, 2011)

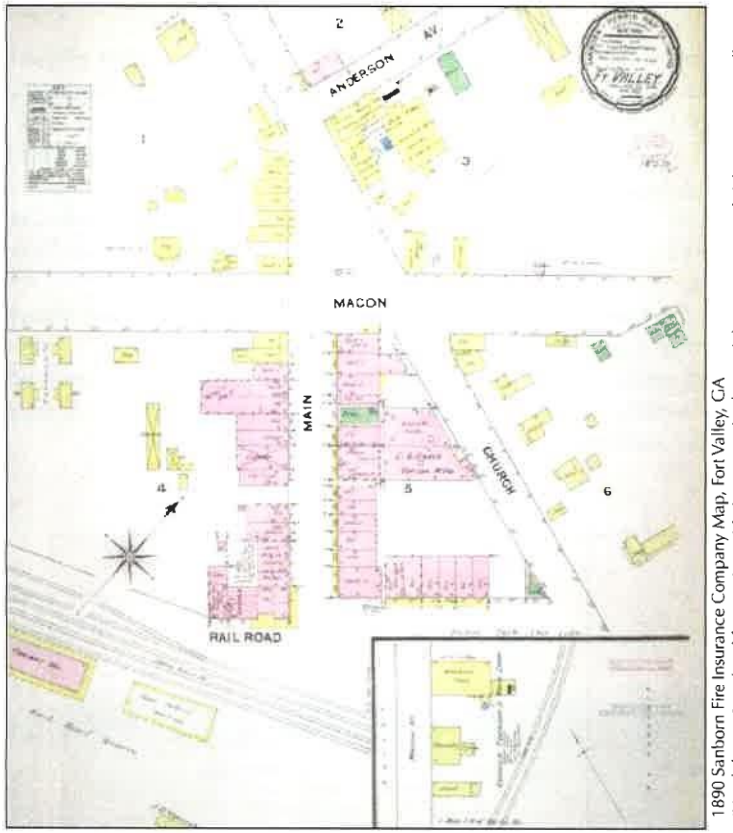
Despite its name, there are no records that there was ever a fort at Fort Valley. The settlement grew up at the crossroads of two Indian trails when James Everett opened a trading post, near the present site of downtown, in 1825. By the time Fort Valley was established in 1856, there were 500 people in the settlement which had already seen more than 30 years of growth. James Everett, a successful and influential plantation owner used his wealth and affluence, mostly by purchasing and donating a right-of-way, to persuade the Georgia Southwestern Railroad to connect Fort Valley to Macon in 1851. The settlement grew into a city around the Fort Valley depot which was the primary interchange point for rail routes to Macon, Columbus, Albany, Atlanta (via Roberta), and Perry. The railroad has had a profound impact on the growth of the city, early on, and continues today.

Downtown Fort Valley grew up on the west side of the rail line and developed in response to the prosperity of freight and passenger rail. By 1911, Fort Valley had a population of 3,000 people and offered convenient services for rail travelers in the presence of hotels, boarding houses, and restaurants. When Peach County was officially created in 1924, Fort Valley was chosen as the county seat because of its importance as the central interchange between the field (as the region was rich in cotton and peaches), where multiple roads converged to bring produce to the rail.



Historic Postcard Collection of Paul & Delise Knight (Ft. Valley), Main St. looking NW, around 1908 - Note trees, very few automobiles, horses, dirt streets & front electric poles prior to their removal for electric street lamps. 101 Main St. still had front balcony.)

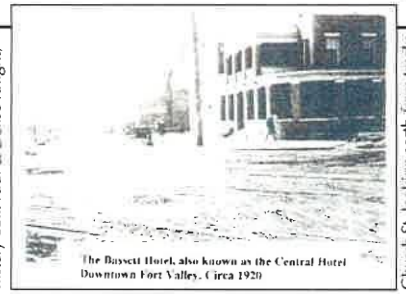
Cotton still passed though Fort Valley, but the peach industry had become the leading money crop in middle Georgia by the turn of the 20th century. The 1920s marked the peak of railroad operations.



1890 Sanborn Fire Insurance Company Map, Fort Valley, CA (Hand drwan & updated for a nation-wide insurance database, pink structures were brick or masonry, yellow designated frame structures and/or elements, proof that many structures had frame canopies or balconies.) Found at: http://dlg.galileo.usg.edu/sanborn/?Welcome

At the same time, in the 1910s-20s, one of the nation's longest interstate highway systems, The "Dixie Highway Association," from Sault Sainte Marie, MI (at the Canadian boarder) to Miami, FL, had its "western division" through Georgia. From north to south travelers came from eight connected states, Chicago, Detroit, Cleveland, Indianopolis, Nashville, Chattanooga and Atlanta traveling to Florida. The highway came through Fort Valley as Macon Street (today renamed North and South Camellia Blvd. through downtown and also State University Drive after crossing the tracks and heading south past the college out of town.) Fort Valley's corridor was realigned (late1920s) north of the tracks along what became Camellia Blvd.; highway development and commercial activities began to expand. Fort Valley was home to large hotels

Dixie Highway Road Marker www.us-highways.com/dixiehwy

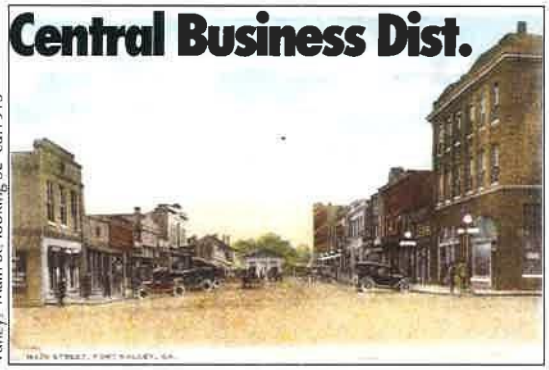


National Register Application (Fort Valley Pineola Farms (Bassett) history coll. Paul & Delise Knight)

Church St. looking north from tracks.

(Far left) **Watson House Boarding House** (built ca.1915) stood on Church St., later named Bassett Hotel. (Right) Harris House Hotel (ca.1890), Later named **Winona Hotel**, stood at Main & Lowe Streets (demo.1965) - view looking N. up Main St. Images: Postcard coll. Paul & Delise Knight (Fort Valley)

and boarding houses for travelers and seasonal agricultural work. In 1926, with the new numbering system and expansion of Federal Highways, US 341 (257 miles terminating in Barnesville, GA and Brunswick, GA) was commissioned while at the same time the Dixie Highway "named route" was re-numbered to GA 49, terminating in Dawson (Terrell County) and Milledgeville (Baldwin County), with US highways 19 & 41 picking up the bulk of old Dixie Hwy. north/south traffic. Touring motorists in the mid-20th century continued through Fort Valley on their way to and from the historic Civil War, Union prison camp in Andersonville, GA (the road also became coined "The Andersonville Trail").



Postcard collection of Paul & Delise Knight (Fort Valley) Main St. looking SE ca.1915

Fort Valley State University is one of Georgia's three public, historically black, colleges and universities. The school has served the African American population of the state for more than one hundred years and today is Georgia's only 1890 land-grant school. Blue Bird Corporation, founded in Fort Valley in 1927, employs approximately 1,600 area residents. Today these two "institutions" are the largest employers in Fort Valley[1].

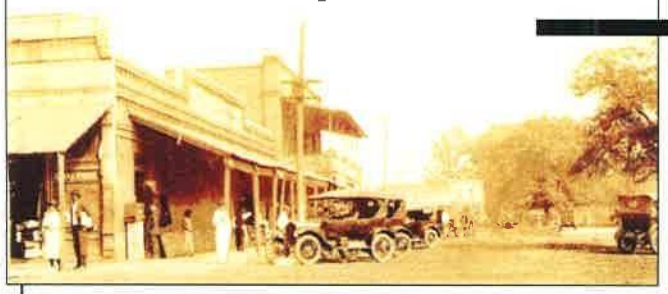
With rail and road, visitors, residents and students, Fort Valley's downtown experienced tremendous growth through the middle of the Twentieth Century as a result. However, the last passenger train stopped in Fort Valley on June 1, 1963, and in the mid-1960s the Winona Hotel (above) on Main Street was demolished. The Bassett House Hotel building was destroyed by a fire in 2006.

(Continued on next page.)

Downtown Historic Overview (continued)

Photo collection of Paul & Delise Knight (Ft. Valley) Both: Lowe St. "before & after"

Lowe St. (ca.1908) pre-electrification



Lowe St. after public utilities (ca.1910)

("Before / After" images to left) An example of how architecture and the downtown environment changes. Not just an "electrified" streetscape occurred around 1910, sidewalks were paved and building owners improved facades with new awnings to replace shed canopies. Buildings on Lowe St. have dramatically changed by 2010; there is no longer a mid-block 2-story building with balconies and the corner building in the foreground is a unique 1-story 1955 building. Some buildings on Church St. (background) remain today.

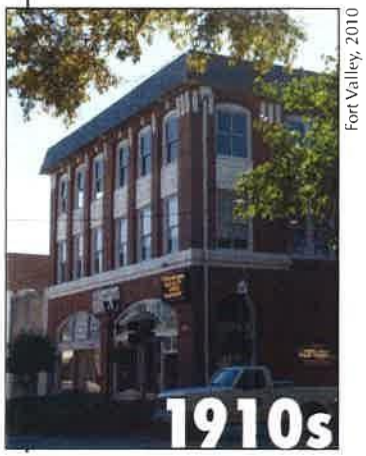
Downtown Fort Valley changed as business attentions focused less around the rail depot and more on automobile traffic crossing through, and circumventing around, the central businesses district to reach newer railroad overpasses and bypasses, causing a decentralization of commercial activity. The Jolly Nut complex of bldgs. on Commercial Heights Pkwy., an early bypass of downtown, is an old tourist-based business on Peach County's agriculture. In the late-20th century the "fountain square" streetscape at "Five Points" is where three major roads (GA Hwy. 49 & 96 and US Hwy. 341) are creatively engineered into a well known crossing just north of downtown. With the completion of US-Interstate 75 (roughly 8 miles to the east) in the 1970s, downtown Fort Valley almost instantaneously lost a significant portion of its automobile through-traffic.

On February 18, 1975 a tornado sucked the facades off of two blocks of buildings of Main Street just east of Camellia Blvd. *(See "Spotlight" article on Pg. A.18)* Most buildings were left in-tact, while the facades were re-built to high style of the day.

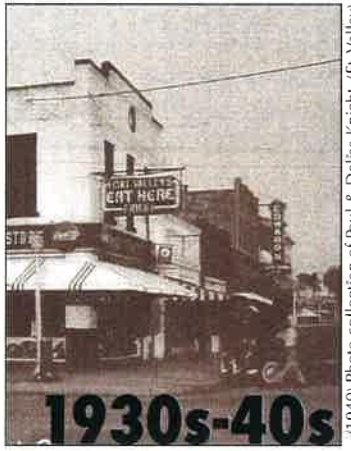
Fort Valley was awarded official Georgia Main Street status in 1991 and at that time also became recognized as a *National Main Street City*. Fort Valley was named a City of Excellence in 2003 by the Georgia Municipal Association. *(http://www.fortvalleymainstreet.org/index.cfm)*

Information compiled from a number of sources including the National Register Archives at the Georgia State Historic Preservation Office (Dept. of Natural Resources, Historic Preservation Division.), www.Wikipedia.com, www.railga.com and the New Georgia Encyclopedia (,) at www.georgiaencyclopedia.org.

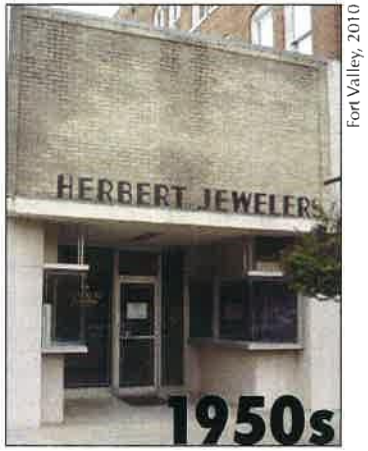
(Across Bottom) Buildings and significant high-style storefronts from different time periods on Fort Valley's Main Street.
(Inset right) ca.1920s Main St. facade vs. (below) brick veneer covering (ca.1975) that remains in 2010 after tornado.
(See "Spotlight: Tornado" Pg. A.18.)



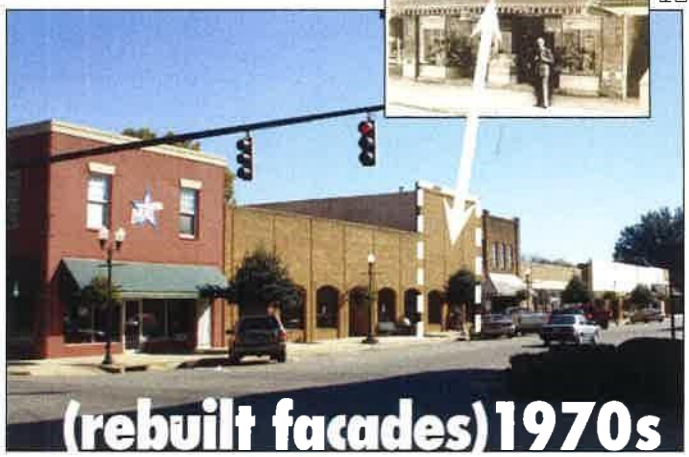
Fort Valley, 2010



(1940) Photo collection of Paul & Delise Knight (Ft. Valley) Note: Edward's Clothing in background, see image to right



Fort Valley, 2010



Fort Valley, 2010

Photo collection of Paul & Delise Knight (Ft. Valley) Edward's Clothing (ca.1945)

3.1. Commercial Forms vs. Applied Styles

While these guidelines are intended to guide the physical elements of each facade, two major definitions of how to "read" a building and determine its original intent must be made. Building ***form*** and the ***style*** of its architectural details are two separate aspects, and each determines how buildings would be rehabilitated, restored or reconstructed today. Both can be used as a dating tool.

FORM:

Closely associated with building "type," which focuses more on use, the building *form* is largely defined in plan, arrangement of its functional spaces, and sometimes its social connotation. For example, the form of a traditional commercial building differs from that of the traditional form of a church, a firehouse, post office, gas station, etc. (see Section B, Chapter 3.2 "Commercial Building Forms"). When defining form, it may simply be the overall shape, number and sizes of openings, what they may have been used for, and bays (physical divisions of buildings defined by windows, walls, or lines of support columns).

An example of describing the form of a commercial building could be:
"A two-story, central block, two-part commercial building with 4 evenly spaced 4 x 7 foot upper-story windows each over a 30-foot wide double-bay storefront (both consisting of angled recessed display and centered double-door entry) along with a right side (facing) single front entry door leading to an interior side hall and stairs to the upper floor."

Predominant Commercial Building Forms In Fort Valley's Historic Districts

- One Part Commercial
- Two Part Commercial
- Business Block (hotel/lodging, large banks, dept. store, etc.)

Other "Freestanding" Building Forms:
- Warehouse / Shed (in railroad industrial area & railroad corridor)
- Railroad Structures (Switching Bldg., Freight Structures, Depots (market))
- Auto-Commercial (Gas Station/Garage, "Jolly Nut" complex, Car Dealer)
- Office / Institutional (Courthouse, old Jail, old Post Office, City Hall, etc.)
- Industrial / Post & Beam box (Gin, Bottling Plant, Grocery Store, etc.)
- Multiple Churches

STYLE:

Building or architectural *style* is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the "high styles," materials and technologies of the period in which they were built. Different styles can overlap within the same time period, due to architects and building owners selecting the style that best defined the type of business being conducted or the level of sophistication they wanted to portray to their intended patrons.

Often, the original intended style is built into the fabric of the building with the choice of exterior cladding, treatment of the foundation material, proportions of the arrangement of elements and the shape of the window openings. However, style is also portrayed in the choice (or necessity) of, and not limited to, certain window sash and glass divisions, door styles, brackets, applied artistic details, tiles and original intended amenities such as awnings, railings, light fixtures, hardware or signage.

Significant Historic Building Styles (Applied to Commercial Properties)

- Italianate Victorian (multiple)
- Arts and Crafts/Craftsman (multiple)
- Renaissance Revival (bottling plant, old Post Office)
- Prairie School (102 S Camellia)
- Stripped Classical (City Hall)
- Neoclassical Revival (Austin Theatre)
- "Plains Commercial" or "Early Chicago-Commercial" (118 W. Church (original)
- Moderne ("National Life Bldg.")
- Colonial Revival (Courthouse)
- "Contemporary" (121 Main)
- International (Herbert Jewelers)
- Modern: Brutalism (115 Main)
- New Formalism (bank)
- "Googie" or "Miami Modernism" (Shopping Cntrs. / 200 N Camellia)
- Vernacular Agricultural: "Jolly Nut"
- Whimsical: "Log Cabin" (theme)

3.2. Commercial Building Forms

One-Part Commercial

Generally, a one-story commercial building. This is a stand-alone shop or one structure of multiple storefronts with subdivided individual or internally connected stores, one within each bay from the facade back.

Two-Part Commercial

Typically, and most traditionally, a "two-part commercial" building is the most recognized form of "Main Street America." As the name implies, uses of the structure evolved into two parts, one for retail (generally street level) and the other for storage, offices, or residential (generally above), which can be two to five stories. Generally built to have shared "party"sidewalls to either side (all of Main Street) they can form a "line" of individual buildings with only their facades visible along the street. The Two-Part Commercial form creates an efficient, dense environment of mixed uses in the vibrant city center. Brick party walls help with fire separation and keeping all levels of the building's retail, stock and administrative functions contained.

The "Business Block"

Maximizing land, early on, large or multiple-lot land holders in downtown constructed single buildings filling great portions of blocks with multiple leased, vertically and/or horizontally mixed, uses. Access from the sidewalk leads into interior and/or separate upper floors with mixed use. Entertainment or gathering spaces might be incorporated in the upper stories, however rows of integrated street-level retail were designed to access sidewalks on the primary facades. Performance complexes, larger masonic lodges, corporate offices, banking, Fort Valley's old hotels, and larger department stores expanded into "business block" forms of commercial architecture.

Other Freestanding Commercial Buildings

There are many free-standing, single-use buildings found throughout downtown. Aside from traditional commercial building forms these "other" structures found in downtown Fort Valley are service stations, "Jolly Nut," Kell cotton gin, *Coca-Cola* bottling plant, railroad/industrial, storage, City Hall, churches, and civic/institutional buildings. Their intended individual use defines their form.

Fig. 2.1: Most Predominant Building Form Examples

Both Images: Fort Valley, 2010

(Above) **One-part commercial**, "single bay" buildings are less common in a larger city like Fort Valley. Older rows of one-part commercial structures dating to the 1880s, built side by side, are along Lowe Street (top). 20th-century examples along Camellia Blvd. (bottom).

(Below) Any of the "traditional main street" buildings throughout downtown Fort Valley are good examples of **two-part commercial form** (not held to only 2 stories) as there is "two-part vertical use" (storefront and upper floors).

Fort Valley, 2010

Fort Valley, 2010

(Above) A **"business block,"** takes up the majority of the block it is located on, developed at one time for multiple uses. Access from the sidewalk leads back into interior and/or separate upper floors. Completely separate shops also line the facade at street level on multiple sides. Fort Valley has many "business blocks."

(All below) Many examples of single use, **freestanding commercial** surround downtown. These include depots (top) and structures tied the railroad industry. Agricultural/tourist sites like "Jolly Nut" (left), institutional buildings like the old Jail (right) and unique to Fort Valley's 20th-century auto history there are sites along auto corridors such as the car dealership/garage at 121 N. Camellia.

All Images, Fort Valley, 2010

3.3. Parts of the Commercial Facade

The "3-Part Facade" defines the vertical sections of most primary commercial facades facing the street or the patron (Figure 2.2). The facade is divided into three sections: storefront, upper facade and cornice. These divisions can be found across hundreds of years of construction and styles up to the present day. The uses and context of the main parts follow:

The Storefront

The storefront is the where the facade "interacts" with the patron, set between structural building piers, pillars, or pilasters that is generally glass and wood or metal framing. The essential purpose of storefronts are to promote goods in display windows and often provides entry to the interior shop space of the building (Figure 2.3). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the facade, due to the nature of retail. There can be multiple storefronts on one building.

The storefront's marketing role is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally the storefront provides access to the business and historically provided natural light and ventilation through high transom windows over the displays. If buildings faced north transom windows were generally designed taller or mounted higher over exterior awnings since these buildings benefit from the least year-round light. The use of transom windows diminished over time with the advent of modern lighting and air conditioning, and by the mid-20th century they are practically phased out of design. The storefront styles of these later periods become lower to express their modernity.

Overall, the storefront frames the shop. Earlier styles decorate the structural parts, such as columns and window frames, in the style of the building's architecture. Later, storefronts were constructed or updated using more functional materials such as sleek copper or aluminum trim and full glass, as steel header beams replaced wood and the need for multiple columns. The storefront also usually contains an area above the framed store opening called the sign band, and above this typically some form of visual separation in the form of a material beltcourse or attached storefront cornice. These elements also visually divide the storefront level from the upper facade and serve to "cap" the storefront.

Fig. 2.2: Illustrated Divisions of the "3-Part Facade"

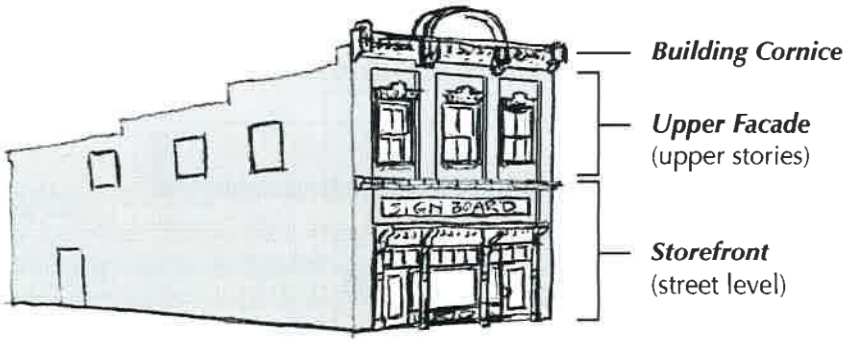
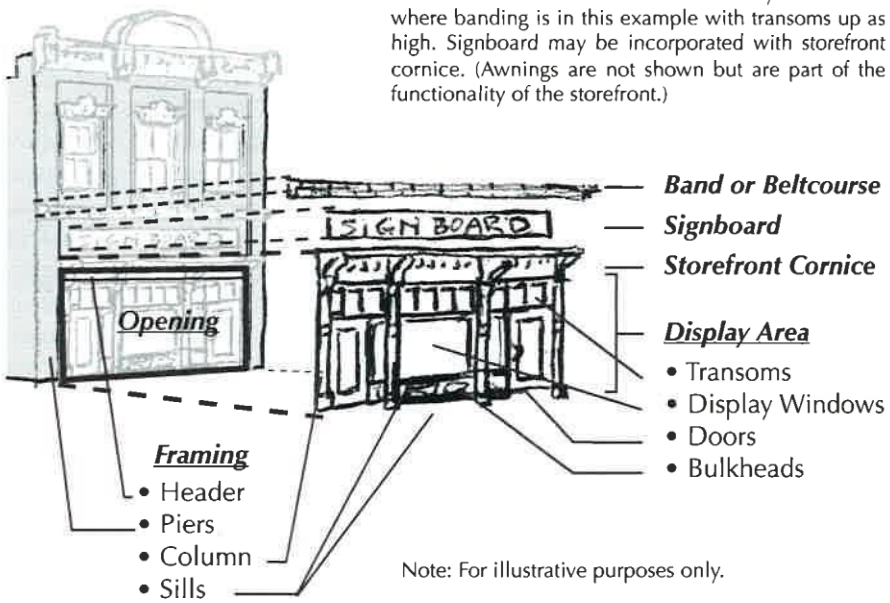


Fig. 2.3: Illustrated Components of the Storefront

Note: Additional storefront cornice may be located where banding is in this example with transoms up as high. Signboard may be incorporated with storefront cornice. (Awnings are not shown but are part of the functionality of the storefront.)



Note: For illustrative purposes only.

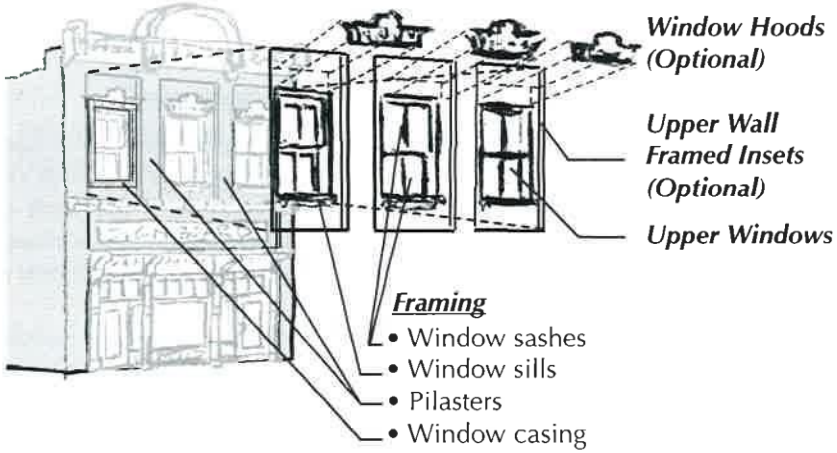
3.3. Parts of the Commercial Facade (continued)

Upper Facades

The upper facade can consist of any area or floors of the building above the storefront/street level until the point where it meets the cornice. In the earliest forms this would have been a simple wood frame that essentially masked the front gable end of the roof line and provided sign space on a squared off tall facade wall. Window openings, spacing, and arrangement of details among the upper stories create a rhythm to the facade, especially when aligned with neighboring facades along a full block. The upper facade usually consists of at least one floor of upper windows; however, it may also be a tall, window-less facade area that covers a high parapet wall or false front covering the roof line. With multiple floors, the window rhythm is usually repeated. This area may contain pilasters or vertical protruding half columns leading down to the building piers that meet the sidewalk to emphasize height. This is where much of the architectural ornamentation will be found, with features such as arches, stone detail and insets for business signs.

Fig. 2.4: Illustrated Components of the Upper Facade

Note: For illustrative purposes only. Upper facade components as shown are not typical of every style.

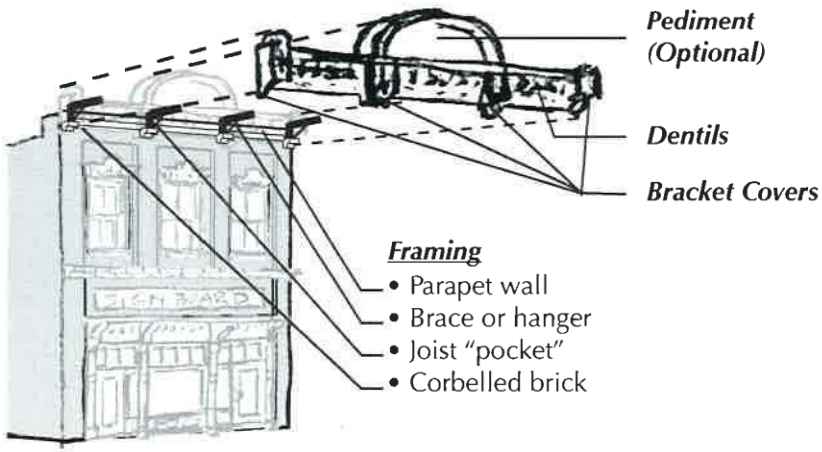


Building Cornice

The upper cornice is the visual "crown" along the top parapet edge of the primary facade. This decorative and/or stylized element can be attached, applied or a built-up extension of the exterior wall material. Functionally this feature was part of the coping, or cap material, to provide protection or a drip edge to the top of the upper facade parapet wall. When two-part commercial structures began to share adjoining side walls, necessitating flat roofs, the facade parapet wall became an area where a decorative cap gave visual interest to the building's flat edge. Nineteenth-century commercial buildings commonly used corbelled courses of brick at the top of their brick walls. This was superseded by fashionable, ornate mail-ordered cast iron; followed by stamped metal assemblies by the turn of the 20th-century; then terra-cotta forms on steel frames in the early 20th-century; only to return to inset masonry materials and refined flush surfaces of simple material changes such as inlaid brick in the mid- to later-20th-century. The taller a building is, generally the more elaborate the cornice arrangements. Some buildings of five to twenty or more stories use the entire top floor(s) to define the top, or "capital" to the "building column."

Fig. 2.5: Illustrated Components of the Building Cornice

Note: For illustrative purposes only.



3.4. The Downtown Environment

The central business district downtown is a highly structured architectural environment where it is important to understand the concepts and traditional application of density, set back, building heights, horizontal continuity of building elements and reserving the sidewalk as a "pedestrian hallway."

Density

The downtown environment is dense, regardless of overall community size or how large the central business district is in proportion. Density lends close proximity for the uses, structures, and lifestyle choices of residents and business persons who frequent their downtown. Density helps businesses succeed because it provides continuous and contiguous points of interest.

As a downtown grows and becomes more dense the blocks of buildings can have a layered effect on the perception of the patron or visitor with more interesting buildings continuing around a corner, and larger buildings being in the blocks further from the perceived center of the area. This progression in density is reflected in scale and/or height.

Setback

Traditionally, downtown buildings are built right to the edge of the sidewalk ("zero-lot-line construction") and to the edges of their property boundaries to which commercial structures share adjoining, or "party," walls. New buildings set back varying distances from the front or side property lot lines can offset the rhythm of the "wall" of businesses along the street. If there are existing gaps caused by a variation on building setback these can be filled with landscaping, outdoor seating, or other visually interesting and functional amenities to continue perceived building edge (see below).

APPROPRIATE:

Fort Valley, 2010

INAPPROPRIATE:

jB+a Photo Archives

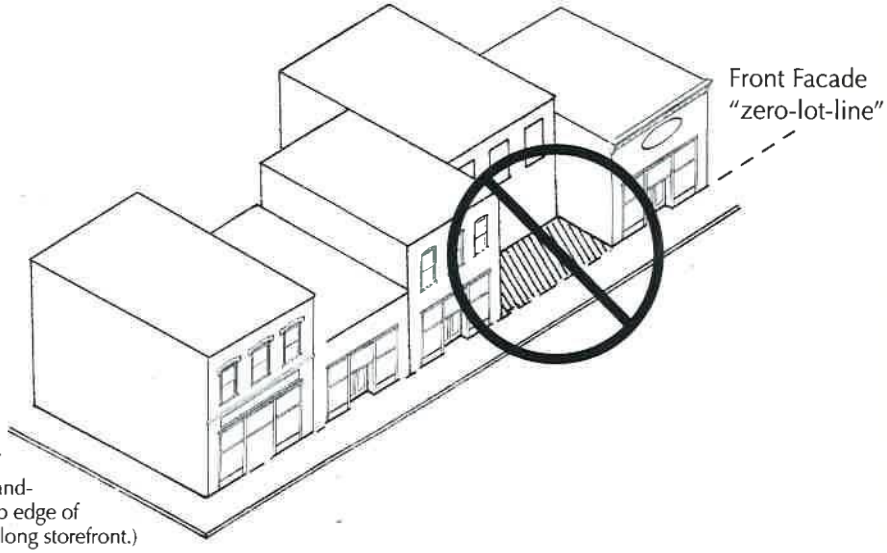
(Note: much of Ft. Valley has landscaping on curb edge of sidewalk, not along storefront.)

Fort Valley, 2010

Fort Valley, 2010

The traditional commercial architectural environment in the heart of Fort Valley's central business district (sidewalks along Main St. - shown above) along with the blocks of Church (around park square), Lowe and centrally along Camellia Blvd., allow for high density. Buildings physically share "party" side walls and are built to the edge of the sidewalk. This creates a context that defines the downtown environment.

Fig. 2.6: Example of Improper Setback in Downtown



3.4. Downtown Environment (continued)

Building Height

Building height is most important when dealing with infill construction (if for an unfortunate reason a building is lost or there is a vacant lot) and potential building additions (see also Section B, 4.6 "Rooftop Additions"). Generally, building height in a traditional downtown, or in individual districts within an area, reflects structures built about the same time in block groupings. Corner buildings are often considered anchors and may have a bit more mass and therefore height. The downtown environment has block faces that are generally harmonious in building height and floor alignment (Fig. 2.7 and see also Fig. 2.9). Building or floor heights out of scale with the average originally intended can become inappropriate.

Controlling building height is not meant to prevent new development of greater density or limit building height in downtown. The concept of "height progression" contributes to the downtown's sense of place and wayfinding for the user. It is important to be able to stand in a central place within a downtown (perhaps from a landmark such as the central clock), look out and see a general progression of building heights from this vantage point. In Fort Valley the progression of denser, large buildings converge to the center of the business district and along Main Street, stepping down along side streets to give a sense of order. Keeping progression in scale will allow Fort Valley's built environment to be experienced from the heart of the district outward. (Figure 2.8 at right).

Significant smaller, historic buildings should not be visually blocked or overwhelmed by buildings or additions. National Register buildings should especially weigh the importance of height and scale to historic significance.

Infill opportunities on vacant lots are available in many areas throughout downtown Fort Valley. With historic precedent and engineering, one-story buildings may be structurally feasible to add second floors (see Section B, Chapter 4.6 "Additions"). Current zoning allows new construction in the CBD up to 65-feet, **however existing historic construction (see Fig 2.8) establishes a precedent to which new building height may be considered. Generally, variances will not be granted to more than one story taller than the established building height of an area/block.** Higher, dense new construction might be appropriate as infill in blocks along Camellia, Main or Church Streets, with building heights capped at 2 stories around the central gazebo square and stepped to single story, freestanding buildings closer in to the Everett Square residential historic district or along Commercial Heights Pkwy. neighborhoods.

Fig. 2.7: Contextual Building Height

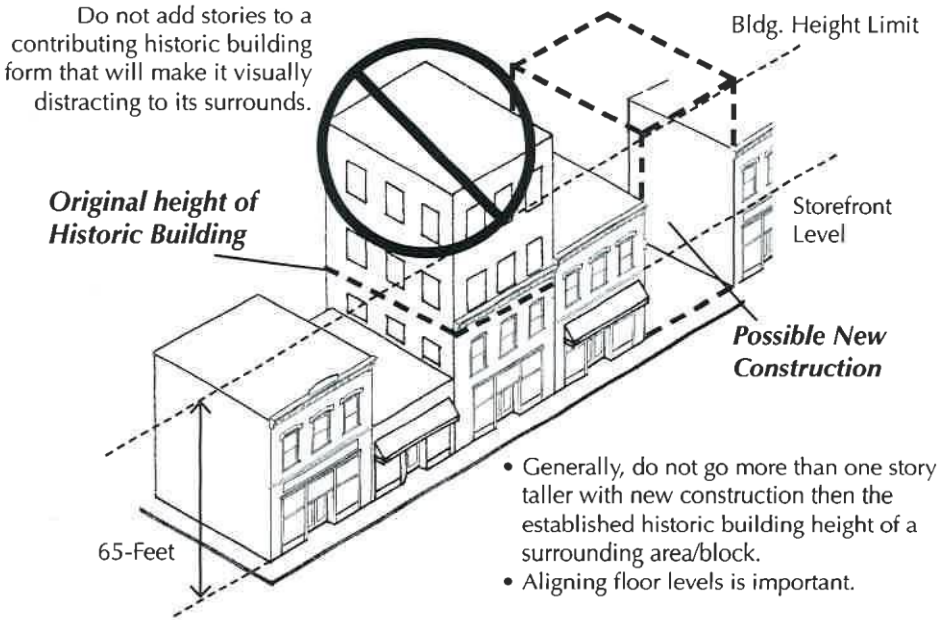


Fig. 2.8: Example of Building "Height Progression"

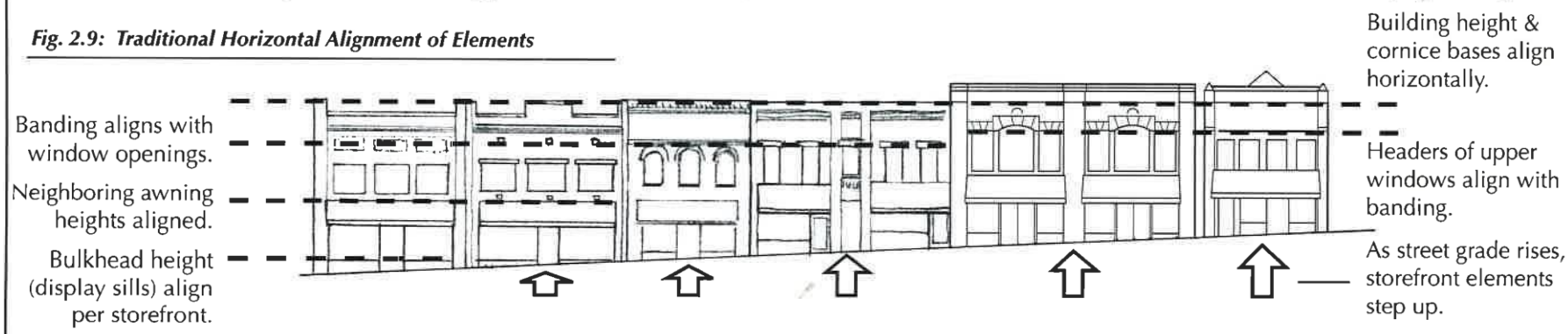
Existing buildings establish a precedent for building heights in any downtown (example image Above Left) as either upper floor additions (stepped back to allow original building to be "read") or downtown empty lots are infilled, and built within zoning allowances. A precedent for historic three-story infill at "anchor" corners is in downtown Fort Valley. (Above right) An example of another Georgia downtown where the building heights "step down" as they are built going away from the central square.

"Horizontal Continuity"

Straight lines are harmonious. Modern strip centers utilize this concept well with linear form and signs set at uniform heights. This becomes more challenging in the traditional downtown environment due to independently owned buildings and facades. However, the original builders also understood the success of mass marketing and how clutter confuses the shared pedestrian audience. Coordinating horizontal building elements with neighbors is key. Features which create continuous visual patterns for the pedestrian to scan the downtown marketplace are found in storefront cornices, banded building materials, awning placement and valances, and banded signs. This is an important reason why retaining and restoring even the smallest building feature is crucial.

For each storefront, it is especially important to align items such as display sills, display frames and even some window signage. If there are sidewalk grade changes, different neighboring horizontal elements might line up, such as transom windows with awnings or sign bands. Note in the figure below the slight grade change along the street. Awning valances and storefronts will reflect this change in horizontal elements (Figure 2.9).

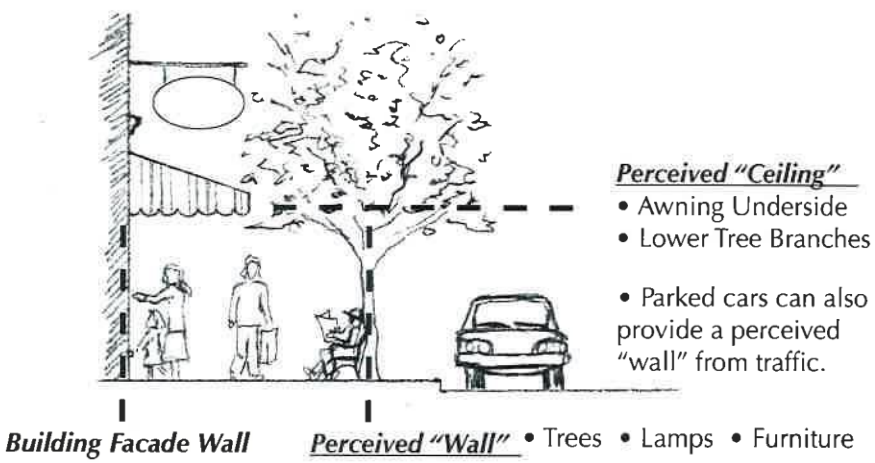
Fig. 2.9: Traditional Horizontal Alignment of Elements



The Sidewalk is the "Pedestrian Hallway"

The pedestrian is the most important asset to the downtown environment, and provisions for the safety and comfort of the pedestrian are key. One continuous "wall" of the pedestrian hallway is formed by the attractive building facades and storefronts. The opposite, perceived wall, is made up of the rhythmic and equally set line of street planting (a mix of shade trees and decorative trees or planting beds is preferred), and/or pedestrian amenities visually separating the sidewalk from the street. Also helping define this perceived wall and making the pedestrian comfortable from moving traffic can be a row of parking, which is usually parallel or angled on wider streets where allowed. Finally, creating the "ceiling" of the hallway is a combination of the lower branches of well-maintained shade trees and the even coordinated projections of the underside of storefront awnings or canopies.

Fig. 2.10: How To Create the "Pedestrian Hallway"



4.1. Storefronts

General Standards

Fig. 2.11: Original Features and Storefront Changes

Example Image, jB+a photo archives

In general display glass should is the greatest amount of material in a storefront. This re-built storefront (2004) makes use of over 80% glass in a relatively small 1910s storefront opening.

The Georgia Trust: Dalton, 2005

If elements are missing, contemporary materials in the appropriate scale. Here, new wood elements accurately replace the dimensions of a cast iron or timber column, yet the reveal of the sill and inset window frame lack depth.

Fort Valley, 2010

Storefronts are the most converted area of the facade. Drastic changes, removal, insets, coverings, and imposed styles (both storefronts) at this level can be out of context and confusing.

Fort Valley, 2010

Storefronts also become valuable with time. This rare full beveled and aluminum storefront should be retained, preserving the unique design that matches the building.

Appropriate:

4.1.1 Research YOUR individual storefront. Find old photos. Compare configurations and materials to other openings in the building. Note the size of the public facade to the scale of framing and size of displays.

4.1.2 Retain (and repair) rather than replace deteriorated original features.

4.1.3 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials (Figure 2.11).

4.1.4 If the original or intended design of the entire storefront cannot be determined using photographs or historic resources, use contemporary materials with features, proportions, profiles, massing and traditional arrangement typical of similar structures of the same architectural form and style. **Traditional storefronts are MOSTLY displays & glass.**

4.1.5 **Assess significant storefront arrangements of later periods that use quality materials (such as irreplaceable decorative tile, glass or marble), which may have completely replaced original features.** If such retrofit is architecturally important, has significant retail history, or is noteworthy, preserve these features as noted above.

4.1.6 Always use the gentlest cleaning methods possible which include simple washing with mild detergent and natural bristle brushes, or specific restoration chemicals if stronger cleaning or paint removal is intended.

Inappropriate:

4.1.7 Never sandblast or use any abrasive cleaning methods on historic materials. The materials are older and softer and will be permanently and irreversibly damaged. This includes high-pressure water washing unless monitored by a professional historic preservation sensitive contractor using appropriate restoration cleaning chemicals.

4.1.8 Do not immediately remove original or historic material if it does not seem to comply with modern building codes. There is a dollar value to saving irreplaceable historic elements if additional alternative code solutions can be made. Historic material is MOST valuable when retained in place. Check with local code official or Planning Staff and ensure that all state recognized measures (potential "code alternatives") are taken to save historic material. (See Appendix IV: "Resources" for assistance).

4.1.9 Do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer (lime-based mortar) composition of the historic masonry, and will cause permanent irreversible damage to the masonry wall.

4.1.10 **Do not install brick veneer or siding with "residential" (or smaller frame) windows over or in place of full display storefronts.**

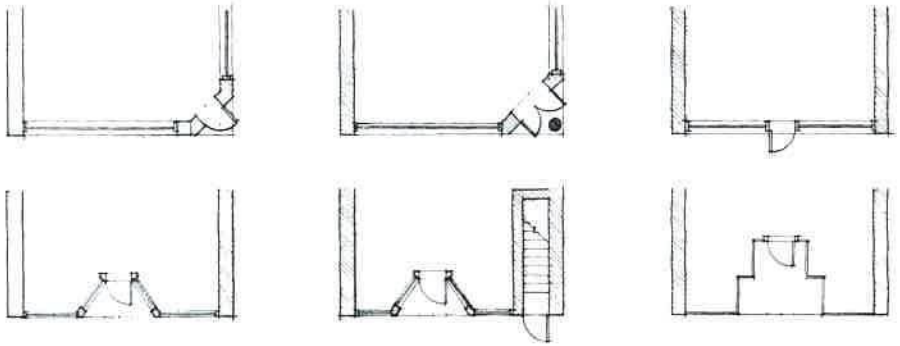
Entrances and Plans

4.1.11 Preserve (retain and restore rather than replace), or replicate if necessary, any storefront plan (angles, depth, recessed, flush or other).

4.1.12 Determine and retain or replicate if necessary the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the storefront, and/or those changes to entrances that have gained historic significance over time.

4.1.13 Determine and retain or replicate if necessary the original entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the storefront, and/or those changes to entry floors (terrazzo, store name plates, artistic tile, mosaic, etc.) that have gained historic significance over time.

Fig. 2.12: Basic Storefront Plans (25 feet wide storefront)



Not to scale. These are only *sample*, basic storefront configurations.

Doors

Appropriate:

4.1.14 Preserve (retain, restore and maintain) any original entry doors.

4.1.15 Retain (and repair) rather than replace deteriorated door parts.

4.1.16 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.1.17 If original doors cannot be determined using photographs or historic resources, order custom replacement commercial doors. Generally, at least 80% of a commercial style door is glass. Replacement doors should have glazing proportionate to the display window glass, and kickplate panel height is generally not higher than that of the display bulkhead panels. Wood is preferred, however there are good sources for metal doors with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles.

4.1.18 Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style of the storefront.

4.1.19 Retain later-period doors that match significant modern styles of storefronts with important retail history or those using quality modern materials.

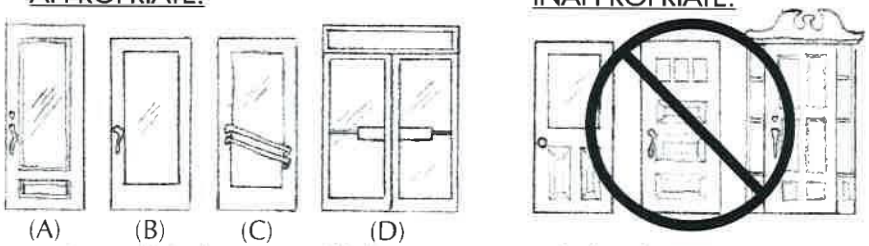
Inappropriate:

4.1.20 Residential doors (form and style) are not permitted on storefront entries, as well as "French doors" (those containing multiple divided glass panes).

4.1.21 Do not immediately remove valuable original historic doors if they do not comply with modern building codes. Check with local code official or Planning Staff and ensure that all state recognized measures (potential "code alternatives") are taken to save historic material. .

Fig. 2.13: Illustrated Examples of Traditional Commercial Doors

APPROPRIATE: INAPPROPRIATE:

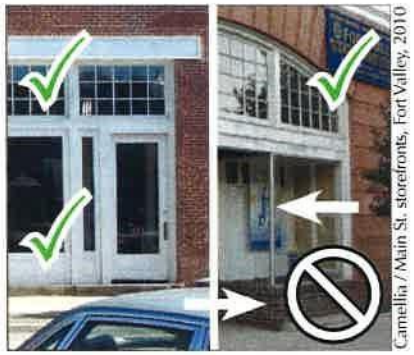


Typical (yet not limited to) commercial door examples for: (A) high-style Victorian (may have oval glass or beveled glass), (B) most common door that is simple and versatile for any style storefront, is still used today with full glass, wood construction and high kick-plate, (C) Art Deco or Art Moderne styled handrails, (D) aluminum - not recommended unless displays match (1930s - today).

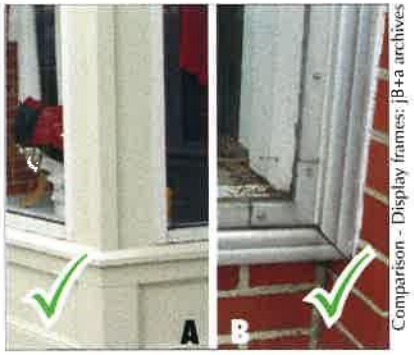
4.1. Storefronts (continued)

Displays

Fig. 2.14: Features of Storefront Displays


Camellia / Main St. storefronts, Fort Valley, 2010

Glass should account for the greatest amount of material in a storefront. Large buildings require heavy display frames. Here, storefronts on two sides of same building have different profiles & construction. Transoms & display frames should match.



Comparison - Display frames: jB+a archives

Different storefront eras require different maintenance techniques. (A) New glass that may inset into wood casings of one display would not accurately replicate rare 1930s aluminum framing (B), where maintenance may require additional interior display glass set to the rear of the cases.

Bottom: jB+a Photo Archives / Top: Vort Valley

Large displays of different construction (CLEAR & clean glass) help with visual merchandising. It is as important to run lights in the day as well as night.

Fort Valley, 2010

These ca.1950 aluminum "floating" cases, when viewed from an angle, appear to hang. Probably more recent then the building itself, they have significance in materials and design.

Appropriate:

4.1.22 **Glass should account for the greatest amount of display material. Preserve (retain, restore, clean and maintain) glazing putty, seals, exterior framing or interior stops that secure display glass.** These are exposed to most weathering and UV light and are intended to be maintained.

4.1.23 Retain (and repair) rather than replace deteriorated display parts.

4.1.24 **If replacement of parts is necessary due to severe deterioration, replace sections with features and frame construction to accurately duplicate profiles, reveal, massing and scale in design and materials.**

4.1.25 If original display parts cannot be determined using photographs or historic resources, install custom replacement display windows. **New displays should have glazing, frame width and placement of divisions proportionate to the original displays, coordinated with transom divisions and generally replicated across all storefronts in same building.** If metal frames are found as appropriate replacement, there are sources for paintable-aluminum, bronze or anodized finishes that have wide, deeper profiles.

4.1.26 Use flexible, clear silicone sealer where the frame meets the glass, or interior "Plexiglas" set behind the display area to cut heat gain and drafts.

4.1.27 **Retain later-period displays or significant modern storefronts having a retail history to downtown, or those using quality modern materials,** to preserve later storefront features as noted above (see also item #4.1.5).

Inappropriate:

4.1.28 Do not remove, replace, reduce, cover, or alter original display windows.

4.1.29 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes (see also Section B, Chapter 4.4. "Exterior Walls").

4.1.30 **Do not install smoked, mirrored, or tinted display window glass. This** severely limits valuable product display capability reflecting the street scene back to the pedestrian and has an inappropriate character for the traditional environment. Gain shade with deep enough awnings and/or canopies and keep display lights on during the day.

4.1.31 Do not install thick insulated glass if original, historic frames, trim work and display configuration do not accommodate the new glass. Contemporary glass can be ordered and often set into traditional wood framing with the same trim and stops re-installed to the new glass thickness. Historic metal frames are more difficult due to the precise fit of parts.

4.1.32 The removal of historic glass or displays should not be carried out due to simple drafts that can be addressed with proper maintenance. **An enclosed storefront is not a trade off for a well placed, extended awning or traditional interior sun-screening device. If possible, use sun-screening and new glazing in tandem for the best efficiency.**

Transom Windows

Fig. 2.15: Features of Storefront Transom Windows

Historic Postcard Collection of Paul & Delise Knight (Ft. Valley), 118 W.Church St.,ca.1920)

This postcard image of a Fort Valley bldg. (currently covered) shows full-height transom windows over upper windows as well as true-divided, "prism glass" display transoms.

jB+a Photo Archives

Keep in mind how transom windows look from inside looking out and at night as well as day. Unique or historic display lighting can be a marketing tool.

jB+a Photo Archives

Framed transoms (with equally spaced vertical mullions) are an easy traditional build out, just above displays that follow the original recessed storefront arrangement. Here, shown below the awning.

Fort Valley Coca-Cola Bottling Plant, 2010

Aluminum frames with leaded prism glass transoms are common and distinctive to early 20th-century solution to diffuse light. Lead can warp over time and a stained glass professional is needed - save unique vents or openings.

Appropriate:

4.1.33 Preserve (retain, restore and maintain) original transom windows.

4.1.34 Retain (and repair) rather than replace deteriorated window parts.

4.1.35 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials. Hardware should be of the same architectural form and style as that of the transom window.

4.1.36 Use interior storm windows and caulk open casement joints as weather sealing, while preserving original windows and profiles from the exterior.

4.1.37 Use operable, wide-slat interior blinds or shades in transom areas to keep sunlight from damaging merchandise and reduce glare on patrons.

4.1.38 Transom windows were often removed for modern steel beams to carry the structure above "modernized" glass storefronts or to install rigid canopies. **Assess if transom windows can be rebuilt or the past major alterations can be covered.** Paint covered transom areas dark gray with attached framing painted to match displays to visually replicate.

4.1.39 Exterior awnings can shade transoms or be used to cover unfinished transom area from public view (see Section B, Chapter 4.4, "Awnings").

4.1.40 Retain later-period transom windows that match significant modern styles of storefronts with important retail history or those using quality modern materials.

4.1.41 If original transoms cannot be determined using photographic or physical evidence, then provide custom replacement framing compatible with the architecture (and windows) of the building. Generally, custom replacement windows should have glazing that is proportionate to the transom window opening, and mullions of the transom should be true-divided glass panes. Wood is preferred.

Inaappropriate:

4.1.42 Do not replace historic transom windows with off-the-shelf replacements. Standard-sized stock replacement windows often do not fit historic openings. Further, this size difference would require in-fill casing, which is an inappropriate treatment in the historic district.

4.1.43 Do not replace historic transom windows as a solution to a perceived moisture problem. Moisture and condensation that appear on single-pane glass is normal from time to time in changing weather. One potential source of moisture is the wall system or interior atmosphere, which replacement windows will not mitigate.

4.1.44 Avoid vinyl, plastic, or fiberglass parts as these are not of a historic nature and degrade quickly in UV light.

4.1.45 **Grid-between-glass, flat snap-in vinyl mullions are not allowed.**

4.1. Storefrontsfronts (continued)

Bulkheads

Fig. 2.16: Features of Storefront Bulkheads

JB+a Photo archives, 2008

Wood, inset panel bead board bulkheads and sills are appropriate for Victorian era storefronts. Many were lost or buried as storefronts changed. Note cast iron column.

JB+a Photo archives, 2008

Wood bulkheads were framed in the early 20th-century to carry brass, copper and later aluminum displays. This method of construction is still appropriate for new construction.

Both Images Fort Valley, 2010

(Left) Brick bulkheads with header course sills are common with wood or metal display frames. (Right) "Finer" finished storefronts use veneer materials such as marble, polished granite, cast stone, pigmented glass, or tile.

Fort Valley, 2011

The most contemporary "historic" display bulkheads (1940-onward) can be low, refined brickwork with little profile to reflect a "modern" or "streamlined" style. They may be full plate glass with aluminum doors.

Appropriate:

4.1.46 Preserve (retain, restore and maintain) original bulkhead material, especially maintaining the integrity of mitered trim work, profiled framing, or wood craftsmanship that might experience wear below the display windows. Bulkhead areas are prone to deteriorate more quickly than other areas of the storefront as they are exposed to weathering.

4.1.47 Retain (and repair) rather than replace deteriorated bulkhead parts.

4.1.48 **If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) the storefront in design and materials.**

4.1.49 Wood is the most traditional material for the bulkhead area, with wide framing and thick display sills for more "pedestrian" use. Look for wide areas of raised or inset wood panels (smooth or bead-board).

4.1.50 If original bulkhead areas are brick they will probably match that of the building piers and upper facade, often with angled brick sills supporting wood framed displays. Stucco, tile or brick veneers are other types of masonry that might have been applied over original framed bulkheads in later styles of architecture. Study bulkhead materials.

4.1.51 All framing must be paint-grade and primed. Fiberglass reinforced plastic (FRP), exterior-grade bead-board panels, exterior-grade plywood, and contemporary polystyrene trim can be used only if replacing or rebuilding wood trim and/or bulkheads.

4.1.52 If original bulkheads cannot be determined using photographic or physical evidence, then provide custom replacement framing compatible with the architecture of the building. Replacement bulkheads should be in keeping with similar structures in the adjacent downtown area. Old paint lines or "shadow lines" on original storefront framing may be found to determine original bulkhead profiles. **Customize bulkhead panels and sill height proportionate to the size of the storefront opening. (Generally bulkheads are no more than 2 1/2 feet high; about knee-height or less.)**

4.1.53 Retain later-period bulkheads that match significant modern styles of storefronts with important retail history or that use quality modern materials.

Inappropriate:

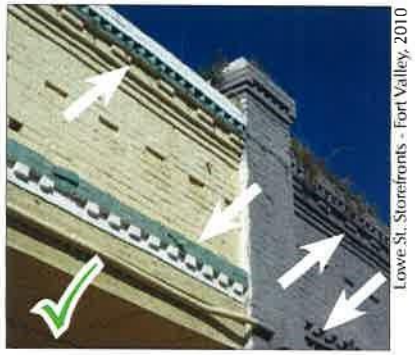
4.1.54 Do not remove, replace, reduce, cover or alter any original display bulkheads and avoid too many colors that will detract from displays.

4.1.55 Residential veneers and siding materials are not allowed as a bulkhead covering.

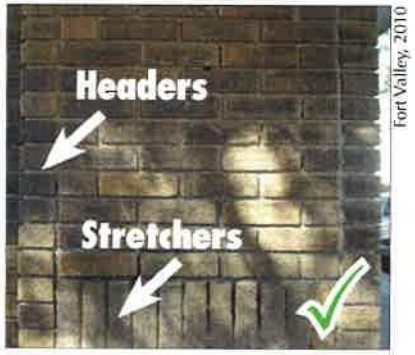
4.1.56 Do not cover bulkhead framing or areas with spray on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh trim, or exterior insulation and finish systems (EIFS) materials.

Store Cornices/Beltcourses/Sign Bands

Fig. 2.17: Features of Storefront Cornices and Banding


Lowe St. Storefronts - Fort Valley, 2010

Decorative "banding" of the oldest traditional materials (masonry or applied) may coordinate upper and storefront cornices across multiple bays.



Fort Valley, 2010

Simple exposed brick headers or "soldier courses" of stretchers (early- to mid-20th-century) might define a storefront cornice or the entire storefront and building elements.

Bottom: Fort Valley, 2010, Top: jB+a Archives

Corbeled and decorative masonry "banding" and framing from 2 different era storefronts. Differences make the historic commercial environment varied and interesting.

Fort Valley, 2010

Mid-20th century architecture expresses horizontality in subtle details, patterns and engineered materials on expanses of negative "ground." Signbands can be part of the architecture rather then set into a defined area.

Appropriate:

4.1.57 Preserve (retain, restore and maintain) any original horizontal dividing or decorative elements to the facade. In general these may be, but are not limited to, corbelled masonry courses, stone sills, and appliqué trim that define the horizontal division of the facade.

4.1.58 If the store cornice or sign band area is earmarked by an attached feature that caps or frames the storefront area, often with like-material of the upper cornice on a smaller scale, or if evidence shows this existed, restore or rebuild this feature.

4.1.59 If replacing a missing beltcourse, closely match or imitate the original type in general design, location, materials, detailing, and scale.

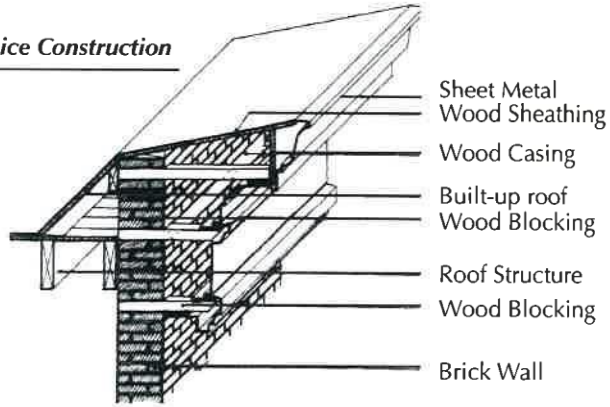
(See also Section B, Chapter 4.2 "Upper Facades - Building Cornices" for more guidelines.)

Inappropriate:

4.1.60 Spray-on polystyrene, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials are not be used to replace, rebuild, or simulate a historic cornice. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) cornices.

4.1.61 Do not remove or add your own course-work (banding, trim, cornices, etc.) that was not intended for the period of architecture, by the original building design. Use historic photographs to prove details before they are falsely subjected.

Fig. 2.18: Attached Cornice Construction



4.2. Upper Facades

Upper Windows

Fig. 2.19: Features of Upper Windows

Left: Fort Valley, 2010, Right: jB+a photo archives

(Left) Top wood sashes different from bottom that have thick mullions and deep reveal to the scale of facade. (Right) Inappropriate, flat "grid between glass" vinyl replacements.

Fort Valley, 2010

The tallest building in town has different sets of sash windows (2-over-2, large corner windows) each use aproximately the same amount of glass area per pane as the paired 1-over-1 double-hung window sets - creating fenestration rhythm.

jB+a Photo Archives, 2010

Upper windows on downtown buildings, void of any divisions, sashes, or profiled mullions should be avoided. These features lack the "depth" of historic buildings. Cutting ventillation is bad for older buidlings.

Fort Valley, 2010

The Masonic Lodge windows were rebuilt in 2005 with arched top sashes and wide mullions. Old wood windows are especially salvageable where rotted pieces can be replaced oiled, primed, and painted. .

Appropriate:

4.2.1 Preserve (retain, restore and maintain) original upper-story windows.

4.2.2 Wood is the most traditional window material, however dependent upon the age and style of the building (and location of the windows) steel, aluminum, glass block and other materials may have been used from different eras. Research materials from the era of your building.

4.2.3 Retain (and repair) rather than replace deteriorated window parts.

4.2.4 Assess the mechanics of each window and repair as needed. If replacement of parts is necessary due to severe deterioration, repair with pieces to match (accurately duplicate profiles, massing, scale) in design and materials. (See item #4.2.7. for weather sealing.)

4.2.5 **If original windows cannot be determined using photographic or physical evidence, then provide custom replacements that are compatible with the architecture of the building.** Replacement windows should have glazing proportionate to the opening with mullions (generally deeper profiles) that divide windows in panes per sash. Surfaces should be paintable.

4.2.6 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If weight pockets are no longer used, insulate with fiberglass batting, which is reversible (do not fill with expanding-foam). Some historic windows have been retrofitted with aluminum compression channels rather than sash weights or have had these installed over the years; assess their integrity to potentially restore the weights. Use chain, wire, nylon, or natural rope that will not degrade in UV light to replace cords.

4.2.7 For appropriate weather seal (wood or metal windows) use weather stripping or route flexible weather stripping into wood sash styles. Caulk open casement joints and spaces around aprons. **Use interior storm windows for ease of maintenance from upper floors and historic profile appearance from street.**

Inappropriate:

4.2.8 Avoid replacing historic windows with off-the-shelf replacements or new windows that do not equally fit the original framed opening.

4.2.9 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature and degrade quickly in UV light.

4.2.10 Grid-between-glass or "snap-in" flat vinyl mullions are not allowed.

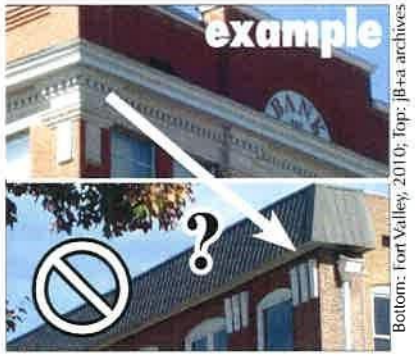
4.2.11 Do not discard historic original windows immediately because of condensation or air. Moisture and condensation occurs on single-pane glass when the source of moisture is often from ground water infiltration into the wall system, crawl spaces without moisture barriers, lack of insulation or general interior atmosphere. Window leaks are often from other unsealed areas of the building. Use dehumidifiers if needed.

Upper Building Cornices

Fig. 2.20: Features of Upper Building Cornices

Fort Valley, 2010

Decorative masonry-only cornices on some buildings in downtown involve simple to sophisticated masonry techniques creating horizontal lines and emphasizing parapet height.



Bottom: Fort Valley, 2010; Top: jB+a archives

More elaborate cornices adorn taller buildings such as combined brick and additional, stamped metal cornices (example: top). The tallest building in Fort Valley has a late-20th century applied mansard (bottom).

Top: jB+a Photo Archives, Bottom Fort Valley, 2010

1910s-20s Craftsman-style cornices can have artistic materials and construction built onto parapets. Tile cornices (example top) are often removed from bldgs. The most unique cornice in town is a frame canopy, exposed rafter tails with wrought iron brackets (bottom).

Top: jB+a Photo Archives, Bottom Fort Valley, 2010

Mid-20th-century buildings have their own, unique, upper cornices. These may have engineered, stepped brick, cast materials, tile capped cornices or very simple metal flashing.

Appropriate:

4.2.12 Preserve (retain, restore and maintain) original metal or brick cornices. (This also includes matching materials over windows called "hoods.")

4.2.13 Retain (and repair) rather than replace deteriorated cornice parts.

4.2.14 **If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the cornice style but also to relate with the shrinking and swelling of the entire historic masonry system.** (See Appendix IV.3, "Preservation Briefs" #2 for information.)

4.2.15 **Monitor the stability of the cornice mounting system.** Generally this was wood frame set into masonry pockets across the top front of the facade (see Fig. 2.18). If deteriorating, and cornice is original or significant, it should be removed carefully and returned with a new bracket system.

4.2.16 If replacement of visible parts (generally, parts seen from the street or sidewalk) is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.2.17 If original cornices cannot be determined using photographic or physical evidence, then provide custom replacements that are compatible with the architecture of the building. This pertains to the size of the facade and the style of the building. Replacement cornices should be in keeping with similar structures in the adjacent downtown area.

4.2.18 Metal is most traditional for stamped cornice material, still available from specialty metal fabricators today, however excellent reproduction and precise duplicate cornices can be ordered in fiberglass reinforced plastic (FRP) designed to endure the harsh weathering conditions upon the upper sections of the facade.

Inappropriate:

4.2.19 Do not use spray-on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials to replace, rebuild, or simulate a historic cornice. These materials typically are out of scale, have rough surfaces, and do not age or weather well. In addition, they do not have the sharp details of the stamped systems of cornices.

4.2.20 Do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent, irreversible damage to the masonry cornice system.

Commercial Roofs

The general rule for roofs is to assess what is seen from the vantage point of the pedestrian. The basic form of the roof system (flat, pitched, gabled, arched, etc.) and the materials such as standing metal seam, various shingles, etc., if seen by the pedestrian, should be maintained. Most of Fort Valley's downtown historic commercial buildings have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. **Parapets provide general visual coverage from the pedestrian and allow the building owner possibilities to repair or replace the roof with no historic detriment. However, adding extra roofs, especially seen from the street (Fig. 2.21), is inappropriate.**

(right) A well maintained flat commercial roof with good pitch to rear. Note applied roof membrane continues up back side of parapet walls to clay coping tiles that protect the wall tops. Roof in background has a skylight "monitor."

jB+a Photo Archives

1. Roofing Material

Appropriate:

4.2.21 Preserve original roof forms (joists and rafters) where they exist.

4.2.22 New roofs of like-covering or similar materials are appropriate. Modern roof covering systems (generally for flat roofs) provide a range of contemporary and heat-reflecting options that are appropriate for historic buildings, which will protect the building.

4.2.23 The installation of a higher pitched roof to "improve" water runoff may be appropriate ONLY if it can be proven that the existing system is incorrectly installed or if new materials cannot improve the efficiency of the roof. If a new pitched roof is installed, the new roof line must not be visible on the primary facade and must be constructed below the original roof parapet wall.

Inappropriate:

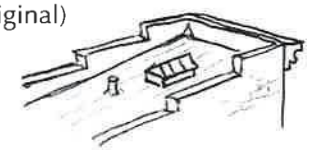
4.2.24 Do not install any form of "shed" roof over the existing roof (Fig. 2.21).

4.2.25 Do not install a higher pitched roof that can be seen over the parapet walls or from the public street level.

Fig. 2.21: Coverings and New Roofs

APPROPRIATE:

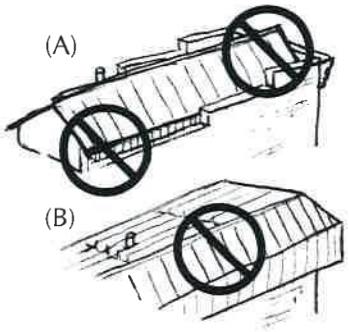
(Original)



INAPPROPRIATE:

(A)

(B)



In the inappropriate examples (right), "shed" roofs are (A) installed on top of the original, visible over the parapet walls from the side view and the front cornice, as well as diverting water onto side buildings rather than directly back. and (B) a full metal encasement roof changes the entire form and style of the building.

(Right) Stepped parapet walls often mask rounded roofs on "fireproof" warehouses and early- to mid-20th-Century industrial buildings. .

jB+a Photo Archives

2. Parapet Walls

Appropriate:

4.2.26 Preserve original parapet walls where they exist.

4.2.27 Use copper, applied membranes or modern flashing along brick parapet walls to avoid leaks where they meet the roof. Older buildings expand and contract greatly. This entire system should be installed to be flexible, with caulk and sheets of material that are not applied too rigidly to the parapet wall.

Inappropriate:

4.2.28 Original parapet walls and features should not be altered, painted or removed (such as decorative brick work, terra cotta coping, cornice tie-in or original shed or mansard roofs).

4.2.29 Do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent, irreversible damage to the masonry parapet wall system.

4.2.30 Do not install a "shed" system to cover or overlap parapet walls.

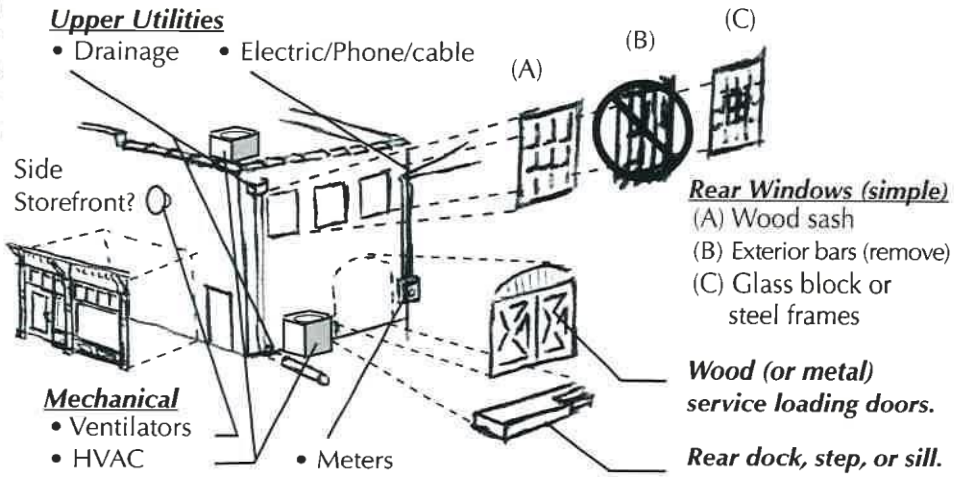
4.3. Rear "Facades"

Although the rear elevation of buildings is traditionally service-oriented in design, having less adornment than the front facade of the building, they contribute to a building's history and the overall downtown character. The rear of the building may be more visible to the public than a building owner realizes, making it just as important to address maintenance of the elements and the surrounding outdoor area.

Retain Context of the Rear Elevation

Often, with marketing and maintenance, the rear of the building can be a "second face" for the businesses within. Rear areas and alleys have the potential to be very interesting extensions of the business space if the utilitarian character of the rear facade is retained.

Fig. 2.22: Components of the Rear Elevation



Appropriate

4.3.1 Preserve the historic integrity of the rear building environment by maintaining and re-pointing existing softer mortar or masonry with like (usually higher lime content) mortar.

4.3.2 Preserve the "service-oriented" character of the rear facade when replacing hardware or elements. Use simpler materials than those used in the front public facade. Doors, loading platforms, windows (often steel mullions with wire-glass or even burglar bars), stairs, gutters, lesser-quality brick, and exposed foundation materials would traditionally not have been adorned with the same decorative treatments as the front facade.

4.3.3 Use service or "shop-style" reproduction lights and sconces that are bright enough for security purposes.

4.3.4 The original intent of the window character should be restored or re-built. Preserve the sashes and mullions of the rear facade windows (steel or wood). Frosted glass can be used if privacy is desired.

4.3.5 Maintain safety for the business while reducing the visual detraction and "unsafe" perception. Mount security bars to the interior with a combination of audible alarm systems. Burglar window films or permanently installed interior (insulating) storm windows will make breaking-entry more difficult, improve safety, energy efficiency, and exterior aesthetics (perception).

Inappropriate

4.3.6 **Do not sandblast rear facades as a cleaning method, nor use any abrasive cleaning method, including high water pressure washing.** This is all too abrasive for softer, historic materials.

4.3.7 Do not paint, stucco or cover natural brick. (See all of Chapter 4.4)

4.3.8 It is tempting to use lesser quality maintenance materials on the rear of a commercial building, such as Portland cement-based mortar or cheaper windows. Using dissimilar materials on a historic building (just because it is the rear), or those that can irreversible damage, is no less important to the structure, often seen from the public sidewalk.

Fort Valley, 2010

Rear areas are usually seen from streets by pedestrians. Attractiveness is important for district.

jB+a Photo Archives

Alleys can provide alternative ADA access if signed from front. Dedicate a handicap parking space & use an awning. Screen utilities.

Rear Utilities

Appropriate

4.3.9 Screen utilities and dumpsters with plantings or well-vented brick or wood screen walls.

4.3.10 Remove old mechanical equipment, service lines, HVAC and pipes. Move building services into one area if possible. Simple paint can be effective if items cannot be removed.

4.3.11 If possible, combine dumpster usage between multiple businesses in common dumpster "corrals" in the rear areas of alleys or properties. Ensure common dumpster areas are screened with landscaping if they face any public streets.

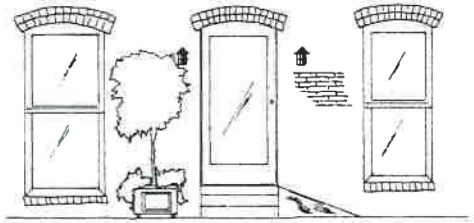
4.3.12 Ensure grease traps and disposal from restaurants are located for disposal professionals' easy access on a routine basis. Some sites are finding in-ground tanks to be useful. Ensure stand-alone grease collection is ventilated to prevent heat and odor build-up.

4.3.13 Repair broken down spouts, collection "scuppers," rusted in-ground drain pipes and gutters. These items, together with cracked asphalt alleys and foundations in need of repair can direct detrimental moisture into the masonry.

4.3.14 Ensure ground surface is graded away from the building foundation. Installing "French drains" (see Appendix IV.4) can help direct water away through permeable ground around a building. Always gain permission to divert run-off to lower areas or public street gutters.

Fig. 2.23: Rear Features Before and After Retain Context

BEFORE



AFTER

NOTE: Rear facade (shown) is most likely off of a paved alley. Planters may be used where there is no public streetscape. The context of the service component is retained with a ramp, new basic sash windows and glass door. (Image used from GA Dept. of Community Affairs.)

Back Entrances

If the rear of a building is used as a second entrance, it is important to preserve the integrity and aesthetic of the traditional service character.

Appropriate

4.3.15 Retain and repair rather than replace original loading doors. (Large original service or fire doors can be secured open to preserve their presence with new, contemporary doors installed just inside the opening. Sometimes large service entries have enough room to incorporate a common vestibule having multiple internal entries to businesses and collected services such as gas or electric meters.)

4.3.16 Metal service doors are acceptable with or without glass, depending on the level of security, however a good coat of paint goes a long way in addressing the stark nature of a gray metal door.

4.3.17 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Awnings on rear windows serve the same protection as those on fronts. Use simple design, such as straight edge valances rather than decorative scallops and solid colors rather than stripes.

4.3.18 Service entries are better served with simple rigid aluminum canopies if there will be deliveries, trucks, or movement of supplies and personnel that might damage a fabric awning easily.

Inappropriate

4.3.19 **Do not impose false, "Main Street" style storefronts to the rear of the building.**

4.3.20 Do not use residential-style doors for rear entrances.

4.4. Additional Features and Amenities

Beyond the composition of the storefront, a building's complete exterior defines its architectural style. There are both intrinsic physics and finish details that contribute to a building's appearance and function. HPC review ensures commonly misunderstood items respect the historic resource.

Exterior Brick Walls

Building walls are perhaps the most important mechanical system of a historic building. Built before air conditioning and to react to moisture or heat, air space within historic walls insulates as well as "breathes." Soft, historic materials such as lime mortar are intentional and necessary for expansion and contraction and will be damaged quickly by moisture in the wall system. Known as "rising damp," this phenomenon of trapped moisture wicking upward within a wall system is worsened by later applications of exterior stucco, multiple coats of latex paint or modern brick sealers on interior or exterior walls.
NOTE: If the interior walls are showing damage, look for exterior causes (standing water, high water tables, structural issues) that can be remedied first.

Appropriate

4.4.1 Ensure no water infiltrates masonry walls and ground water is diverted away (above and below ground) from masonry foundation and piers.

4.4.2 If the exterior masonry (or stucco) is already painted, and the paint layer on the substrate is stable, repainting the exterior is appropriate.

4.4.3 **Removing paint when it can be accomplished without damaging the underlying masonry.** Additional considerations may include returning the building to its original appearance and circumstances where removal of the paint corrects a problem attributable to its application. (See Appendix IV.3, NPS Preservation Brief #1 and items #4.4.7 and 4.4.9 for guidance).

4.4.4 **If replacing or repairing masonry, make sure that the characteristics of any new brick match that of the old** (size, shape, porosity, surface finish), **and older mortar MUST be repointed ONLY with "like" mortar to original**. This is not only for the building style but also to work with the shrinking and swelling of the entire historic masonry system. (See Appendix IV.3, NPS Preservation Brief #2 for guidance.)

4.4.5 **Clean masonry ONLY if necessary.** Treatment should be gentlest means possible and never damage masonry. Start with water only then mild detergent solution with gentle (non-wire) brush and garden hose-pressure rinse. Difficult cleaning will likely require specialized products specifically formulated for historic masonry. (See Appendix IV.3, NPS Preservation Brief #1 for guidance.)

The Masonic Building in downtown Fort Valley was uncovered revealing decades of fire/smoke damage that was properly, chemically cleaned in 2005..

JB+a Photo Archives

Older buildings have soft brick and mortar. After 75-100 years this can become weathered. DO NOT repair with harder, Portland cement mortar. Soft mortar MUST be replaced with "like" soft, lime-based mortar.

Inappropriate

4.4.6 **Do not paint, add water sealers or apply clear coating of any kind to unpainted masonry surfaces.** These change the "breathable" nature of the wall system, perhaps permanently. Siloxane-based masonry sealants may be suggested that allow better vapor transmission, if absolutely needed. (See Appendix IV.3, NPS Preservation Brief #1 for guidance.)

4.4.7 **Do not sandblast or use any form of abrasive cleaning method (including high-pressure water). This is highly detrimental to older walls.** Use chemical strippers and cleaners formulated for the soft historic material that will not break the outer "crust" of old brick or patina on stone.

4.4.8 **Do not repair or re-point soft, historic masonry (as late as 1930s) with harder (Portland cement)-based mortar or contemporary engineered bricks. These materials are too hard and rigid for the softer (lime and sand based) composition of historic mortar, and will cause permanent irreversible damage to the masonry wall.** (See image above & Appendix IV.3, NPS Preservation Brief #2 for guidance.)

4.4.9 Do not uncover a past problem. **Some exterior surfaces may have had covering or application of veneers or stucco for viable maintenance reasons long ago such as poor masonry, a fire which compromised the brick or a natural disaster.** Research the building history if a facade covering or veneer exists.

NOTE: While the HPC does NOT have jurisdiction over interiors, please note that Improper interior treatment of walls can easily compromise the entire wall system through to the exterior. Do not remove interior plaster to expose brick walls. Historic brick is soft, especially if intended for plaster. Exposing and covering with water sealer will not solve conditions of crumbling or sandy mortar; these actions can add additional moisture-causing problem. If original plaster is cracking and must be removed, install furring strips and attach sheetrock for an appropriate "finished" historic interior appearance or leave "patina" surface as is.

4.4. Features and Amenities (continued)

Quality Architectural Materials

The tradition of using the highest quality materials for the public faces of any commercial facade or storefront should be continued today. Wood windows, framing, or storefronts from 80 to over 100 years ago can be re-conditioned (even when it seems dry or "grayed") because it is of higher quality than today's lumber. Historic materials are highly flexible and resilient to change, which has allowed them to last.

(For more information on exact procedures for care and maintenance of historic materials see Appendix IV "Routine Maintenance" - specifically National Park Service *Preservation Briefs* list of materials and subjects.)

Appropriate

4.4.10 Have respect for and work with historic materials by learning about them before removing (See Appendix IV for guidance).

4.4.11 Cast iron or metal components are very important features. Paint may be removed from any surface with the appropriate restoration chemical agents; use the most sensitive possible. Run test patches of solvents (sandblasting or abrasive cleaning is discouraged). Steel will rust, ensure proper primers are applied first or use oil-based products; latex is inherently water-based and may promote rust.

4.4.12 Ensure metal-to-metal contact is the correct combination. Metals will degrade or corrode if the wrong polarity of different metals is used to fasten or attach other elements.

4.4.13 Identify stone surfaces such as granite, and differentiate them from marble or stucco veneers. These materials will require entirely different chemical cleaners and methods used to attach items. Substrates could be affected by surface treatments such as rust stains from stone crimps or stucco lathe pulled through porous masonry surfaces.

4.4.14 **Assess all eras of remodeling. Approach rehabilitation to preserve the period and materials which are most in-tact and have the greatest significance** (Section A, Chapter 1.7 "Recognize Change"). For example, during the era of "streamlining" buildings from the 1920s to the 1940s, some materials such as pigmented structural glass, tiles, or laminates are now obsolete and have become very valuable. Some retrofitting was not sensitive to the original structure, but some was needed (see #4.4.9). Study the integrity of original materials beneath and assess the attachment systems to which covering was applied.

Fig. 2.24: Significant Architectural Masonry Found in Fort Valley

Looking at masonry products alone Fort Valley downtown is full of quality resources. Cover-up materials have come down over recent decades and there are many eras of materials yet to preserve. Continue new construction with equal-quality material.

Fort Valley, 2010

Hand packed or early soft brick w/ soft mortar (ca.1860s-1900)

Fort Valley, 2010

Local brick, soft mortar, granite & carved stone (ca.1900-1910s)

Fort Valley, 2010

Stucco & Terra-Cotta Details & terrazzo (ca.1910-1940s)

Fort Valley, 2010

Wire-raked & high fired brick w/ cast details (1910s-30s)

Fort Valley, 2010

Engineered brick, cast details early aluminum (1940s-60s)

Fort Valley, 2010

"Roman brick," veneers, steel & stacked stone (ca.1960-80s)

Inappropriate

4.4.15 **Do not impose modern materials or "quick fixes" that cover-up maintenance.** Exterior brick must be repointed (see items #4.4.4-4.4.8), wood must be painted (more or less depending on weather exposure.) **Stucco and synthetic coverings will not stop deterioration and usually accelerate it.** Attaching materials has the potential to create permanent building damage. New materials not originally intended for any older construction may create permanent damage to the building.

4.4.16 Do not remove defining materials from later periods of history that may be part of the facade, such as retrofitted storefronts or facades which have historically significant materials in their own right.

Look for situations where reversability or removal of covering material is easy to accomplish. Here thin stucco and pebble-board is damaged and holding moisture against older materials.

jb+a Photo Archives

Awnings and Canopies

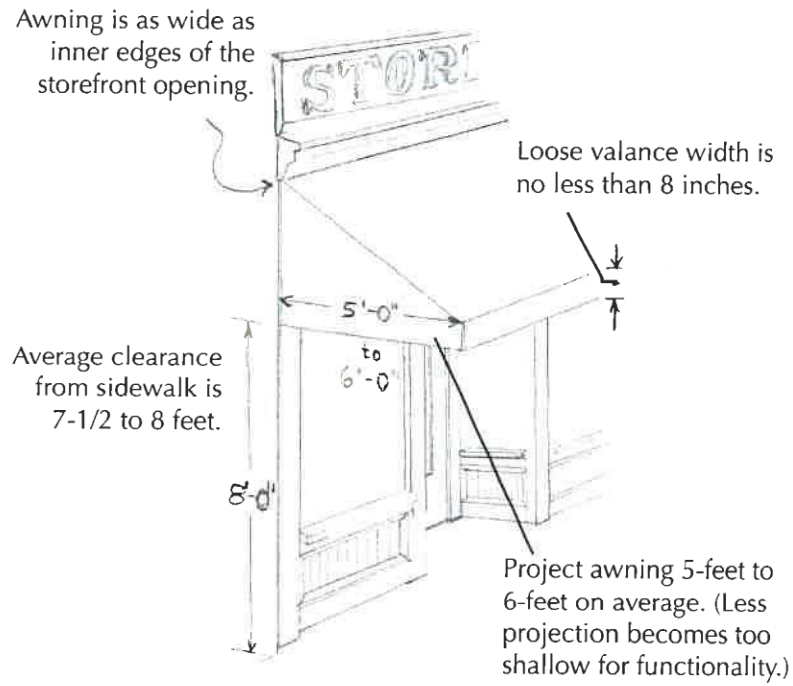
Awnings, properly installed and scaled (Figure 2.25), can be an important stylistic and functional element of a building facade. They provide protection from the weather and from UV sunlight that can harm display merchandise, and they greatly reduce the amount of maintenance to the storefront area. Most historic buildings have had, or were designed to accommodate, awnings or canopies of some sort. Keep display lights on in the daytime.

Awnings can be rigid canopies in the form of built-in "ledges" consistent with the architectural style of the building (Art Deco, Art Moderne or International styles). These are lightweight aluminum or sheet metal attachments, often used to replace fabric awnings as storefronts changed in style.

Installation of an awning is determined by a combination of the following factors: the direction the storefront faces, depth of entry, the style and period of the intended facade or storefront, and the amount of open area above the display available to affix an awning. Transom windows might be located above or beneath the mounted height of any awning. Northern-facing storefronts had higher transoms to capture more light or often were designed without awnings, using of recessed entries to shield patrons from rain. East- and west-facing facades might have had retractable awnings used as needed at different times of day or year. Storefronts facing south may have the deepest projecting or largest awnings.

(Continued on next page.)

Fig. 2.25: Traditional Placement of the Storefront Awning



Original image included with permission from Georgia Dept. of Community Affairs, Office of Downtown Development.

Both Images: JB+a Photo Archives

Contemporary, retractable awnings with side-less construction can have traditional context, or an Art Deco-"inspired" cloth awning on the curved corner of a ca1930 historic auto-oriented building.

JB+a Photo Archives

Deep projecting awnings are appropriate for the comfort of shoppers and product display. Awnings appropriately fit to the outer edge of storefront openings should not "cut" across building piers or other stores.

Brunswick, GA, 2008

Upper awnings are appropriate. Deep projection and set over apprx. half the height of an upper window will help cut heat gain and protect the windows from elements. Note deep lower awnings!

Fort Valley, 2010

A number of rigid canopies are appropriate in Fort Valley. This simple, possibly original, aluminum awning remains in good condition and appropriate to the 1940s architecture. .

4.4. Features and Amenities - Awnings (continued)

Appropriate

4.4.17 Preserve (retain, restore and maintain) any original awning hardware if in good condition, original, and/or not a detriment to safety.

4.4.18 Retain (and repair) rather than replace deteriorated canopy parts if they are part of the original to the style and construction of building.

4.4.19 If replacement of parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.4.20 If original awning placement cannot be determined using photographs or historic resources, use custom new hardware. **The characteristics of new awning(s) should match that of the traditional (size, shape, width, projection, height) so that it complements the storefront style.** The design of replacement awnings or canopies should be in keeping with similar structures in the adjacent downtown area.

4.4.21 Fabric is the most traditional material for use with replacement awnings, and the tightest fit will endure the best weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are appropriate.

4.4.22 Allow awnings to be an expression of the business. Stripe or solid fabrics will make different statements about the type of business. Some buildings with multiple businesses can choose a "fabric family" of similar stripes, while changing the colors for each storefront.

4.4.23 Install loose fabric valances – scallop, straight edge, wave, key or decorative trim give greater individuality to any storefront.

4.4.24 **Conform the shape of the awning to the shape of the opening (see Fig. 2.25 (storefronts) and 2.26 (windows)).**

4.4.25 **Awning and canopy frames are traditionally the width of the storefront opening.** In some cases with modern architecture there are little or no building piers. Glass storefronts are designed to the edges of (banded around) the facade and canopies may run this length.

4.4.26 **For rigid canopies assess the stability of the mounting system. Those retrofitted onto older structures in the mid-20th century may have a steel header across the storefront display** (often removing display transoms) for cantilevered support where old storefronts were replaced for full-glass fronts. These may require substantial expense to remove and should be studied for load-bearing integrity. **Retain the canopy or re-design to the most significant storefront architecture.** Assess water diversion from rigid canopies.

Inappropriate

4.4.27 Generally, do not install an awning that crosses the entire width of the building from edge to edge.

4.4.28 **Do not horizontally cover major structural piers or significant vertical storefront elements such as cast iron columns.** Breaks in the awning frames lessen the potential for an awning to visually dominate the facade and ease the cost of repair if needed.

4.4.29 "Half-dome" shaped awnings are not appropriate for storefronts and upper windows unless the shape of the opening is a true Roman-arch.

4.4.30 Avoid use of duplicate patterns or colors that match neighboring storefronts.

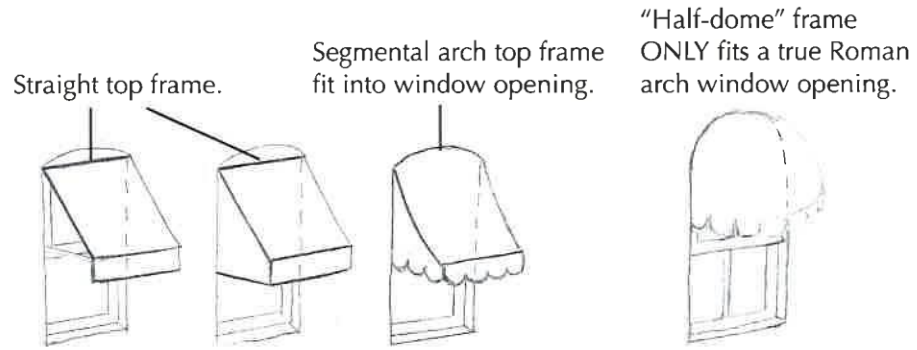
4.4.31 Do not use plastic or vinyl covering (or are intended for back-illumination) as these have a non-traditional glossy appearance and are often prone to UV damage and color fade.

4.4.32 Do not use "quarter-barrel" shaped awnings as they receive uneven sun exposure and often encounter water or stains on the top, flat surface.

4.4.33 Avoid plastic clips, nylon cord and thin round aluminum round frames which have proven over time not to be durable materials for the stresses awnings encounter.

Fig. 2.26: Fitting the Awning to the Window Opening

Note: Many older window openings contain an arch. There is more than one way to conform an awning to a segmental-arch window opening, however only one proper fit for a half-dome awning on a Roman-arch window. Scallop or straight valance, with or without side panels is an owner's choice. All are fit ONLY as wide as opening.



Original image included with permission from Georgia Dept. of Community Affairs, Office of Downtown Development.

4.5. New Construction

New, in-fill development or new construction to replace a structure that has been lost should continue the dense, pedestrian oriented, urban environment described in Section B, Chapter 3.4 "The Downtown Environment." To ensure compatible building design in the commercial areas of the Fort Valley Local Historic Districts, all new construction must follow all of Section B, Chapter 4 "Commercial Architectural Guidelines" as well.

Placement and Orientation

4.5.1 Align new construction with the setback and spacing of existing structures in the adjacent downtown area, which generally have "zero-lot-line" front or side setbacks.

4.5.2 Locate parking to the rear of the building or utilize available on-street spaces.

Scale

4.5.4 Design the new construction to be of similar height, width and proportions of existing structures in the adjacent downtown area (see Figure 2.27 right). The CBD has a "party-wall" precedent.

4.5.5 Limit the number of stories of new construction scaled to adjacent structures (see also Section B, Chapter 3.4, Fig. 2.7). Generally, no greater than one story higher than the tallest adjacent building. **The HPC has the right to allow variances or deny additional stories if the building appears out of scale with building forms in the surrounding block.**

Style

4.5.6 New buildings should be contemporary. It is appropriate to display the style and construction methods of the period in which it is constructed and not become a "faux" reproduction or create "false history."

4.5.7 Customize the elements of new construction (material choices, banding, cornices, door types, reveal of materials) in context with those features of existing structures in the adjacent downtown area.

Dalton, Georgia: ,2008

In this commercial historic district a new structure (left side of courtyard) was appropriately designed with facade, storefront, form, orientation, scale and contextual style to the surrounding buildings. Historic one-part commercial in the area establish a building form. The new structure was built with all contemporary materials.

4.5.3 Window size, placement, as well as storefront opening and height should be consistent with the rhythm of those in existing building forms in the adjacent downtown area (see Figure 2.27 below).

Fig. 2.27: Examples of New Construction and Rhythm

4.5.8 Design the roof form to be consistent with those of existing structures in the adjacent downtown area.

4.5.9 Design composition and fenestration should be compatible (shapes, sizes, placement of windows and doors, vertical or horizontal emphasis).

(For more information see Section A,1.7. "Sense of Place & Context" and Section B, Chapter 3 "Basics of Traditional Commercial Buildings."

4.6. Additions

When constructing an addition to a historic downtown building, it is important to realize that most historic buildings cannot support additions. Reasons are both physical and philosophical in the architecturally valuable downtown commercial historic district. Generally the historic downtown environment, with "zero-lot-line" construction and pedestrian-scaled sight lines, does not allow room for many additions. Adding major building features, much like removal of small features, has the potential to degrade the historic downtown environment.

A building's structural integrity and the height, scale and massing of surrounding buildings are paramount when determining whether a building can support an addition. Additions should match materials, and in size and scale relationships. Being able to differentiate the new from the old, however, is important. To ensure compatible building design in the commercial areas and corridors of the Fort Valley Local Historic Districts, all new additions should follow all of Section B, Chapter 4 "Commercial Architectural Guidelines" when project scopes cross over.

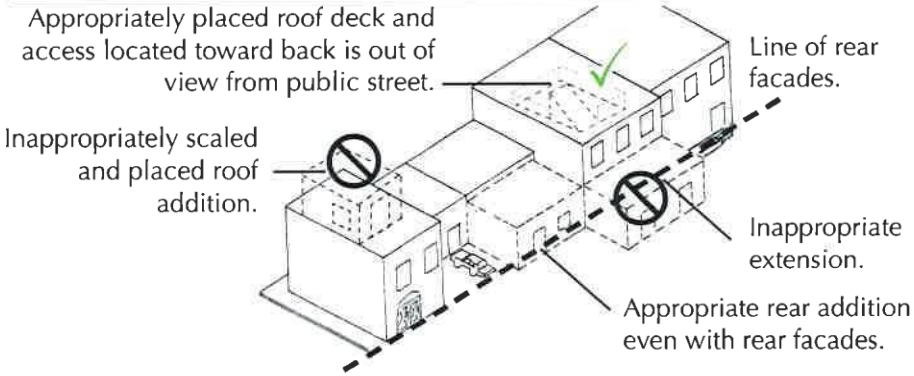
Keep Additions in Context

4.6.1 If additional square footage is necessary, designing the new addition to the rear of the structure is preferred to adding another story, if space is available to the rear of the building.

4.6.2 Inset new walls in from the original corners and do not evenly extend roof planes when framing additions from off rear or sides of the building, allowing the original form of the historic structure to be "read."

4.6.3 **Ensure that the characteristics of additions embody those of the original architecture (massing, height, rhythm of openings and general type of materials), with the goal of complimenting, without exact replication of existing buildings or structures in the adjacent downtown area.**

Fig. 2.28: Examples of New Rear and Rooftop Additions



Rooftop Additions

Adding to roof areas can be a functional way to increase space or add living space to residential rehabilitations downtown. Decks, obscured visually by building parapets, are the most common form of roof addition as they are low and mainly "reversible" to the original building form.

(Right) An appropriate addition to the roof of a previously one-story, one-part commercial bldg. in a National Historic Register District. The original parapet line of brick was retained with a change of materials above to show where old ends and new begins. Balcony was stepped back from the front parapet.

Conway, SC, 2009

Appropriate

4.6.4 Ensure deck additions do not adversely alter water run-off and ensure loads are positioned over load-bearing interior support.

4.6.5 If small rooms, decks, cupolas, skylights, mechanical or egress structures are added to roofs, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas. (The HPC may require illustrations showing the additions as they would be seen from other areas and will suggest the appropriate scale of additions.)

Inappropriate

4.6.6 If adding full floors as additions do not visually make the building look "seamless." This permanently alters the original building form. It is required that a visual separation of material and style is made.

4.6.7 Do not add through roofs just for the interior aesthetics of expanding interior ceiling height.

4.6.8 Do not remove important structural members to gain new roof access.

Adding Balconies

Upper facade balconies, over sidewalks, were on multiple buildings in downtown Fort Valley. However, adding new balconies over a sidewalk, to an existing public street facade of a building that did not have one is discouraged. This necessitates an upper door be added, or window be cut into a "door," which is unacceptable treatment of a historic building. Original construction generally is not designed to bear bracing and weight of upper floor balconies.

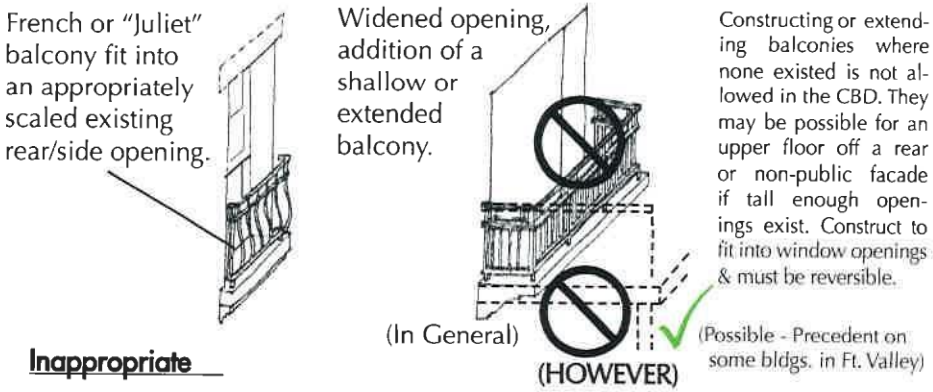
Appropriate

4.6.9 **Do to historic precedent, new construction may include sidewalk balconies.**

4.6.10 Small "Juliet balconies" off rear or non-public elevations and roof decks on neighboring buildings accessed from upper floor windows may be possible only if windows are tall enough or original upper floor door openings exist. Construction must be reversible.

4.6.11 **Balconies with support columns to the sidewalk may ONLY be permitted in the case of existing upper doorways and substantiated research of a balcony as original feature. Reconstruct from historic photographs and documentation (see pgs.B.1-B.3).** Additional HPC review for scale and style required.

Fig. 2.29: Illustrated Balcony Types



Inappropriate

4.6.12 Do not construct or extend balconies (including sidewalk "sheds") from front or side facades where none originally existed.

4.6.13 Do not cut new doors into upper facades or widen existing openings.

4.6.14 Do not extend new columns to a public sidewalk to support new balconies over a public sidewalk.

4.6.15 Do not construct braces or cantilever systems back into an existing building.

Adding Porches, Stairs, Ramps & Patios

Buildings that require stairs, steps, or porches that were designed originally to the building will be apparent in the building form. Simply follow the original intent. **Outdoor patios (at ground level on private lots)** allow for versatility of dining experiences. Greenspace or vacant lots to the side or behind buildings may require easements for businesses to share use. **"Sidewalk dining" on public property, streets or alley-ways is a code issue.**

Appropriate

4.6.16 If necessary, add staircases (or fire escapes) to rear facades from existing window openings using a simple design with plain balusters (wood or metal square balusters painted or stained finish and spaced per codes).

4.6.17 Add handicap ramps or features, if needed, at rear facades, using wood with a plain rail and incline set to ADA standards. (See Section B, Chapter 4.1 "Doors" for more information on alternatives.)

4.6.18 Infill, storefront "facade-patios" may be constructed ONLY if NOT replacing historic storefronts and design approximates traditional openings.

Fig. 2.30: Patio Examples on Private Commercial Property

Both images: Fort Valley, 2011

(left) A unique side courtyard in Fort Valley on a vacant lot, and appropriate side ADA ramp entrance & sidewalk clearance. (above) Front dining patio created for adaptive-use service station, preserving character of service bays.

Mid & right, Dalton, GA

A non-historic, in-fill facade with contemporary design contains mid-block storefront-patios (with full-opening storefront). Facade is built to the property line.

Inappropriate

4.6.19 Do not add porches or staircases on front or side facades where none originally existed.

4.6.20 Do not intentionally remove historic storefronts, facade materials or facades to create an open "facade-patio."

SECTION C

TRADITIONAL COMMERCIAL SIGN GUIDELINES

Chapter 5:
Introduction to Sign Basics

Chapter 6:
Historic Business District Sign Suggestions

5.1. Marketing and SIGN BASICS

The City of Fort Valley has a sign ordinance. These guidelines have been designed to work as a supplement of visual suggestions for traditional commercial building owners throughout all local Historic Districts. Significant focus is given to buildings in the historic commercial HD. It is the intent of this section to help building owners understand their building features and how the best scale, type, materials and placement of signage will benefit their businesses.

The quality and amount of signs on buildings has a great impact on the appearance of a downtown area, either positive or negative. Each and every storefront should be an individual statement for its intended market and audience, while also appearing in harmony with neighboring businesses.

Different types of signs serve different purposes in a downtown area. In most areas of any downtown, first impressions may be from an automobile, and certain signs are designed to be seen from that vantage point. Other signs are intended for the pedestrian to read while strolling the sidewalk. **The building or retail owner's choice of materials, size, scale and type of signage are reflective of the way that the business is intended to be portrayed.** A general rule of identification is that any patron needs only to recognize where a business is once. These traditional commercial sign guidelines provide for the multiple types of commonly used signs that are required for the best business visibility. This chapter suggests how to "read" individual buildings in order to identify proper sign placement depending on each primary facade and divide the facade area for "business divisions" if there might be multiple sign users per building.

With the City of Fort Valley's rich architectural history, exemplified by distinct building styles over many periods of its history, simple "marketing" rules related to signage remain basic:

- "KEEP IT SIMPLE"
- STAY IN CONTEXT
- USE APPROPRIATE SCALE
- FOLLOW GOOD SIGN PLACEMENT
- CREATE A "HIERARCHY" OF SIGN TYPES

"Keep It Simple"

While these guidelines are intended to prevent sign and visual "clutter" in the downtown district, they are primarily meant to guide the business owner as to traditional placement and good design. Keeping information and expression within established guidelines not only helps each business but the entire district as a whole.

Simple Signs - Residential Re-use:

Primary Signs Residential, Yard Placement: pg.D.19

RECOMMENDED:

jB+a Photo Archives

Keeping sign clutter down, information simple, and aligned in traditional locations is important in the CBD where businesses are close together. Bold lettering or sign boards within very prescribed architectural space are key.

NOT RECOMMENDED:

jB+a Photo Archives

This is an example of a downtown commercial district that lacks signs where signs are meant to be. This does nothing to help these businesses promote themselves.

The Context of Signs

These guidelines should help identify and direct the use of sign construction appropriate to the building style and how the sign will be seen within the surrounding environment. Signs should work in context with the architecture of the individual building. Use fundamental features of the facade such as building piers, storefront cornices, and storefront framing for traditional and best placement of signs (Figure 3.2 next pg). Many upper facade features and stylized materials will provide built-in framing. Any new or reproduction sign should be consistent with the placement and type of signage that would historically have been used (or intended to be used) with that building. A building should not be adorned with signs that change the construction of the facade or the storefront. For example, overly "built" theme fronts and amenities that change the character of the architecture. The sign should be considered an expression of the type of business and therefore an extension of that individual business's identity, but also take in consideration the historic architecture.

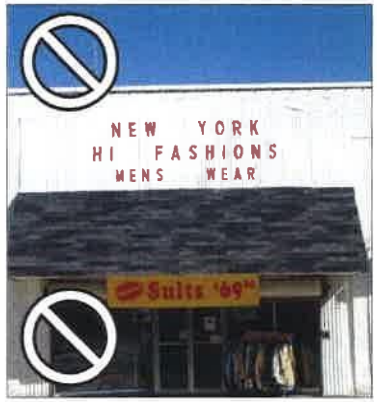
If the business model is designed to utilize contemporary sign materials, a traditional approach with respect to placement, size and scale relative to the building features should still be followed. (Especially see "Scale" below.) In addition, the sign and its method of attachment should be reversible to the building itself to the greatest extent possible in order to maintain the integrity of significant building materials.

RECOMMENDED:

jB+a Photo archives

Here a contemporary constructed blade sign is representational of the character of a cafe named "623." It is mounted in the upper facade area of an early 20th-century brick facade to appropriately fit the context of the architecture of the building.

NOT RECOMMENDED:



jB+a Photo archives

Flat vinyl letters applied to aluminum covering and vinyl banner used as a secondary sign. The entire system is set across facade elements such as building piers, banding and over storefront transom window openings. Aspects of both signs are "out of context" to the traditional architecture.

Use Appropriate Scale

Scale can be fairly subjective. **Size limits are set within *City of Fort Valley Code* and additional suggestions, based on "sign types" in these guidelines, should help guide maximum scale on historic buildings.** To judge "scale" each business must weigh the overall coverage of all signs being used on its facade, the perception the business is going to create, and how the signage aligns with neighboring signs. The average size of other signs in the immediate downtown environment might determine whether sign scale in a particular part of a district is smaller or larger than allowable. A marketing rule for scale is generally the smaller the sign and less information provided, the more sophisticated the business will be perceived. Businesses that cram type on out-of-scale signs are often perceived as lower-end or discount.

RECOMMENDED:

jB+a Photo archives

Scale of signs for a pedestrian oriented district should not dominate the architecture. Note how upper facade area of the architecture pre-defines size.

NOT RECOMMENDED:

jB+a Photo archives

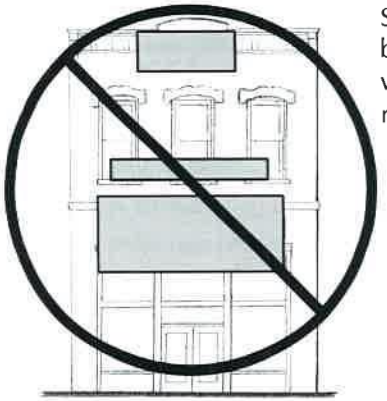
A sign that is too small for the large area of the upper facade is out of scale. This may interrupt the rhythm viewing signs and horizontal continuity of the block. The entire business may be overlooked.

5.1. Sign Basics (continued)

Follow Good Sign Placement

5.1.1 A sign should not be applied to a building and allowed to obscure (cross over) any significant architectural details of a building face, nor shall a wall sign be designed to cover existing windows.

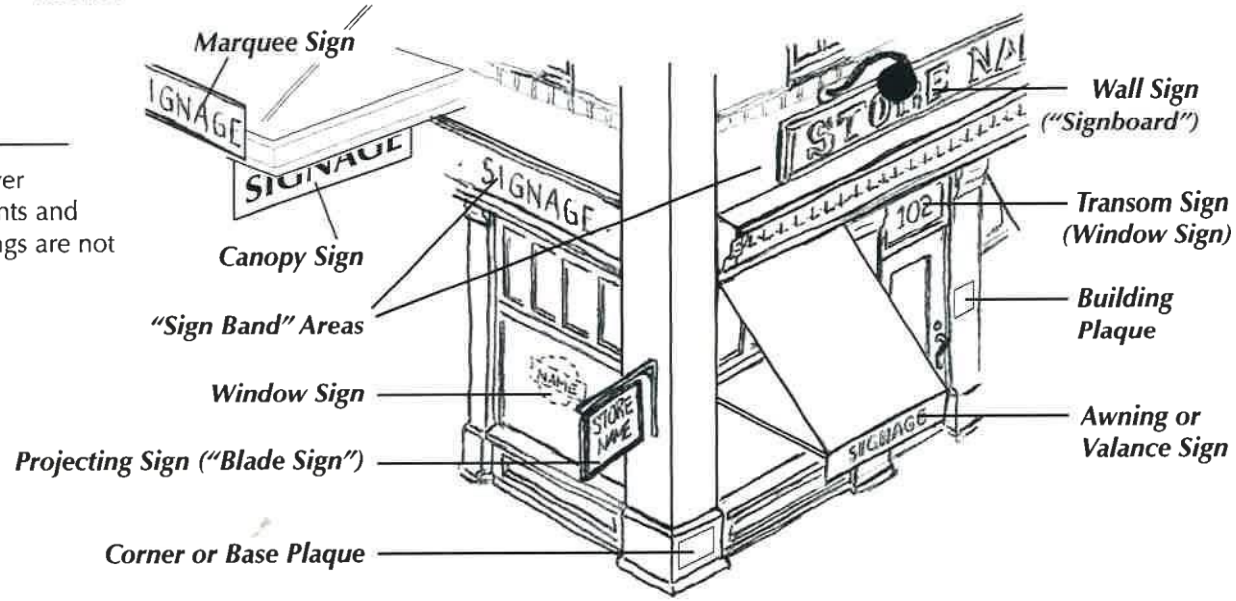
Fig. 3.1: INAPPROPRIATE Sign Placement



Signs placed over building elements and window openings are not recommended.

Fig. 3.2: Contextual Types and Placement of Building Signs

For example only, all signs shown would not be allowed on one building:



Create a Hierarchy of Sign Categories

These guidelines use three different sign categories to creating a traditional system of sign "hierarchy" per business division, rather than per facade (see later Section C, Chapter 5.4 "Dividing the Facade for Clearer Signage"):

- PRIMARY SIGN
- SECONDARY SIGN(S)
- SUBORDINATE SIGNS

Quick Reference Guide to These Sign Guidelines:

Primary Signs: pg. C.8

Secondary Signs: pg. C.10

Subordinate Signs: pg. C.11

5.2. Sign Materials

All attached signs should be (or appear) dimensional. It is not expected that all signs be "hand hewn" or crafted as they were 100 years ago from period materials. True dimensional letters catch light and cast shadow adding depth and highlight to the characters or logos during the day or night (see Fig. 3.3). (See page C.3 "Create a Hierarchy of Signs.")

RECOMMENDED – Materials for Primary Signs in General

The images below are examples only, not all from Fort Valley, they do not represent the only design for signs possible (as that is limitless and up to the creativity of the owner).

Applied Dimension

Stenciled Material

Image Set on Stems

Routed Sign-Foam

Photos: mix of Fort Valley and jB+a Archives.

Neon & Can-Electric (grandfathered or on building type ONLY)

Transfer w/ Border & Applique on Glass

Paint or Flat Print Sign

Mixed Use/Synthetic

5.2.1 Wood is appropriate in cut, stenciled, routed, or dimensional letters.

5.2.2 Aluminum (stencil cut or mounted on "stems" from the sign board or anchors set into mortar joints on the wall).

5.2.3 Synthetic modern materials such as toolable sign foam, applied pre-fab and primed-paintable dimensional lettering, "Cintra" brand board, or fiberglass reinforced plastic (FRP).

5.2.4 Hand-painted signs with implied dimension.

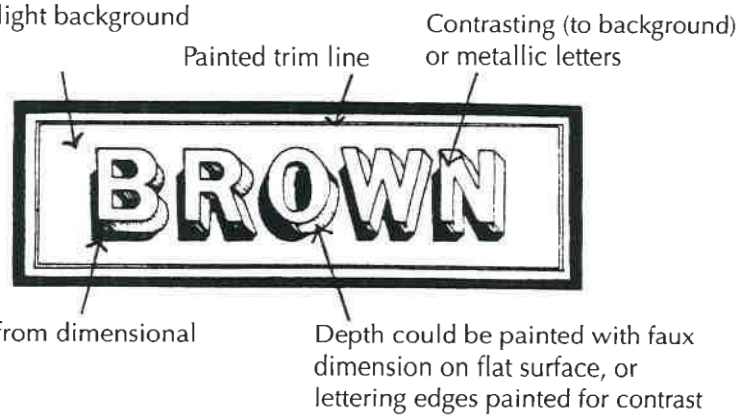
5.2.5 Any creative mix of sculptural layers of appropriate material.

5.2.6 Stencils or metallic foiled lettering should be used as material for applied window signs of any type. Give these dimension with an additional applied border (contrast color to lettering or black) outline

(See Pgs. C.5 & C.6 for appropriate definition and use of neon materials.)

Fig. 3.3: Typical Dimensional Lettering and Paint Example

Colors suggested for Example Only:



NOT RECOMMENDED – Materials for Signs in General

Vinyl Banner or "transfer" applied letters on any surface should not be used as Primary Sign material.

Plastic Internally Lit box signs should not be used as Primary or Secondary signs. They may ONLY be used as a "subordinate sign."

The very few "inappropriate" materials for signs proves that good, unique signs can be created from just about any medium. Context, placement and scale are more important.

5.2.7 "Quick" signs of vinyl lettering, heat transfers, or stick-on lettering used as Primary Signs have a cheapened and non-durable appearance for the business. This may be applied as a "secondary" or "subordinate" sign on awning valances and some window applique (see also Section C, Chapters 6.2 and 6.3, respectively).

5.2.8 Back-lit plastic light box or plastic neon-appearing signs should be avoided as Primary or Secondary Signs. They may ONLY be used within the allowable size limits as a Subordinate Sign (i.e. product type such as "espresso," "OPEN," or business type such as "CAFE.")

5.3. Sign and Architectural Lighting

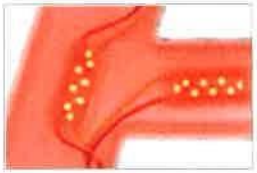
Lighting of signs (and buildings) should be taken highly into consideration by every building or business owner. Evening hours are the time when many businesses are viewed from passing cars or pedestrians. More focused "direct marketing" can be achieved with an appropriately lit sign at night than during daylight hours when the entire downtown environment may visually distract. Traditional, possibly reproduction fixtures, and stylistically appropriate forms of lighting (Figure 3.4) within the Fort Valley Commercial HD will be required.

SPECIAL NOTES:

5.3.1 The Historic Preservation Commission may determine in specific cases or in general that brightness or the amount of lighting is unnecessary to the environment or architecture.

5.3.2 Holiday lights or interactive seasonal displays are welcome, however are only temporary. Ensure holiday displays encroaching on sidewalk space and/or displays do not shine in pedestrian's eyes.

5.3.3 Allow artful use of new lighting technology. Light Emitting Diode (LED) light sources are effective in creative and innovative sign packages and architectural lighting. The Historic Preservation Commission will require additional review of timed fades, brightness, and amount or type of housing the LED is set into.



(Left) New light sources. Light Emitting Diode (LED) "strings" are being used as sources for internal and creative sign lighting (These can be fixed or set with slow fades and changeable colors with special approval.) Close-up shown from inside.

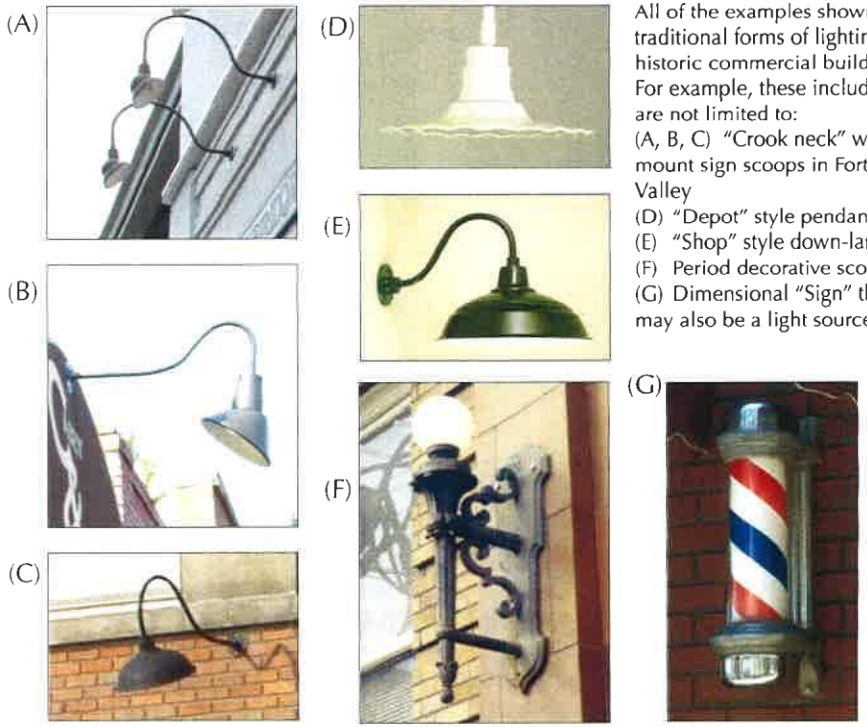
True NEON vs. "Neon-Appearing" Signs

5.3.4 **Exposed gas-filled neon tubes should be used ONLY to illuminate the name of the business or corporate identity as a Primary Sign.** "Neon-appearing" signs should be avoided. (Neon is historically used from 1919, forward.)

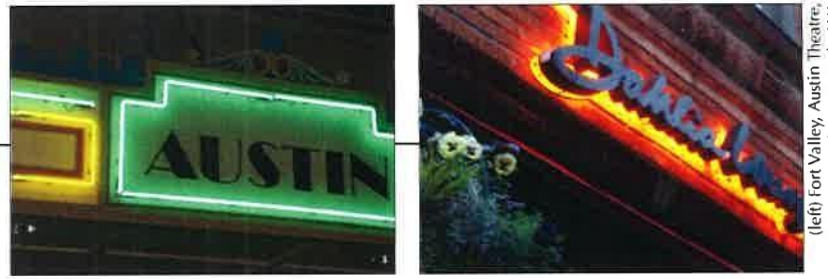
5.3.5 **Within the Downtown Fort Valley Historic District:** gas-filled neon may be used if designed for a building facade style that would have used neon (ca1920 or later) or a "grand-fathered" historic neon use. LED or stenciled backlit may be used to "silhouette" stand-off lettering only in the name of the business or corporate identity as the Primary Sign.

5.3.6 **Camellia Blvd. Commercial Auto-Corridor:** Gas filled neon is encouraged.

Fig. 3.4: Reproduction and Contemporary Lighting Sources



All of the examples shown are traditional forms of lighting on historic commercial buildings. For example, these include but are not limited to:
(A, B, C) "Crook neck" wall mount sign scoops in Fort Valley
(D) "Depot" style pendant
(E) "Shop" style down-lamp
(F) Period decorative sconces
(G) Dimensional "Sign" that may also be a light source.



(left) Fort Valley, Austin Theatre, (right) silhouetted neon Seattle, WA

(Left) Exposed gas filled neon tubes should be used if appropriate to architecture in the Downtown Fort Valley Historic District, however (Right) creative neon use is encouraged with approval.

NEON NOTE:

5.3.7 Gas-filled neon tubes are often used for product endorsement, however must follow the guidelines for "Product Endorsement Signs" as described in "Advertising and Other Signs" (Section C, Chapter 6.4).

5.3. Lighting (Continued)

RECOMMENDED - SIGN LIGHTING METHODS:

jB+a Photo Archives

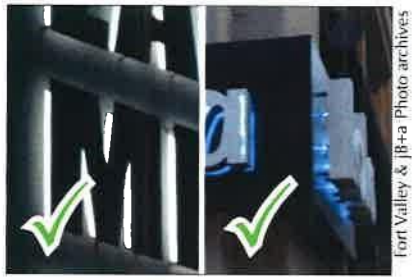
Small sign-mounted "arm" light

jB+a Photo Archives

Front-lit, wall mounted top-scoop

jB+a Photo Archives

Internally-lit sign "boxes" with Stenciled letters - (Day-left / Night-right)


Fort Valley & jB+a Photo archives

Silhouetted dimensional lettering: stenciled & covered-internally lit (left), LED "can" (right)

RECOMMENDED - SIGN LIGHTING METHODS:

5.3.8 FRONT-LIT OR DIRECT lighting with, scoop, arm, or reproduction "crook-neck" commercial sign lights traditionally mounted above or below signs with bulbs, halogen or LED pin spots can be used.

5.3.9 Gas filled neon should be used ONLY in special circumstances around the core commercial Fort Valley Square (see Section C, items #5.3.4 - 5.3.6 "True NEON vs. 'Neon Appearing'"), however, **is encouraged along the Camellia Blvd./"old Dixie Highway" Commercial Auto Corridor.**

5.3.10 Sculptural layers of material (creatively lit from behind or within) to create "silhouetted" lettering at night, or stand-off lettering that use shadow from the front lit sources for creative effect.

5.3.11 Covered or INTERNALLY-LIT lighting sources can be LED "strings" or neon tube done in a minimal manner with the least amount of light "spill." (See day / night example above.).

5.3.12 Architectural lighting accenting building details with pin spots, light columns, low-watt washes, landscape lights, etc. must be removable. Additional approval needed for slow changing fades or washes.

NOT RECOMMENDED - SIGN LIGHTING METHODS:

jB+a Photo archives

Full internally-lit plastic sign or awning.

jB+a Photo archives

Light emitting diode (LED) signs set to scroll, blink, strobe, flash, etc.

Internally-lit plastic-front channel letters.

Internally-lit plastic & OPEN signs downtown

NOT RECOMMENDED - SIGN LIGHTING METHODS:

5.3.13 FULL, INTERNALLY BACK-LIT plastic, vinyl or illuminated box signs or back-lit awning signs are not allowed as NEW signage - if original to business, mid-20th century time period, they should be retained.

5.3.14 Animated or electronic signs. Primarily programmable Light Emitting Diode (LED) read-out or digital screen video . Electronic signs may be Product Endorsement signs and should follow all placement suggestions (see "Advertising and Other Signs" Section C, Chapter 6.4).

5.3.15 "Channel lettering" (individual, internally-lit dimensional lettering) cannot be used as the entire sign or logo. Some internally-lit sign elements may be appropriate if designed as a part of a creative dimensional sign package.

5.3.16 Bright flashing, strobing or quickly changing colors are not allowed.

5.3.17 Do not use any electric signs with boxed "raceway" for electric or mounting exposed.

5.3.18 Avoid backlit, molded or neon-appearing "OPEN" signs if possible, especially around the Fort Valley Square to preserve character.

5.4. Steps for Dividing Facade Signage

The following steps are not required by Fort Valley Signage Ordinance. This is a suggested method to assist the proprietor and building owner organize a division of signs in the case of multiple businesses per one facade.

The suggested size, area and hierarchy of different building sign categories (see Section C, Chapter 5.1 and all of Chapter 6 "Downtown Commercial Sign Suggestions") can be based on three simple steps of dividing facades with multiple businesses.

Step 1: Identify Primary Facade and Estimate Division by Physical Usage

Every building has one Primary Facade and buildings with multiple businesses may need to share the facade area for signs. Most businesses will occupy a single storefront or primary facade facing the street; however tenants may also locate in a corner multi-level space, or locate only on upper floors with no display windows. Who get's the "most" signage? This hypothetical "business division" can make it easier to determine sign sizes and amount for each business. Some business blocks have equally divisible storefronts (i.e. single story side-by-side; row of identical storefronts; upstairs / downstairs) and some may be less equally divided in the primary facade (50/25/25%; etc.). In instances where corner or stand-alone businesses have multiple facades, only one facade is designated as the "Primary Facade" which in turn provides the location for the one allowable Primary Sign described later.

Step 2: Estimate Square Footage to Assign to Each Business

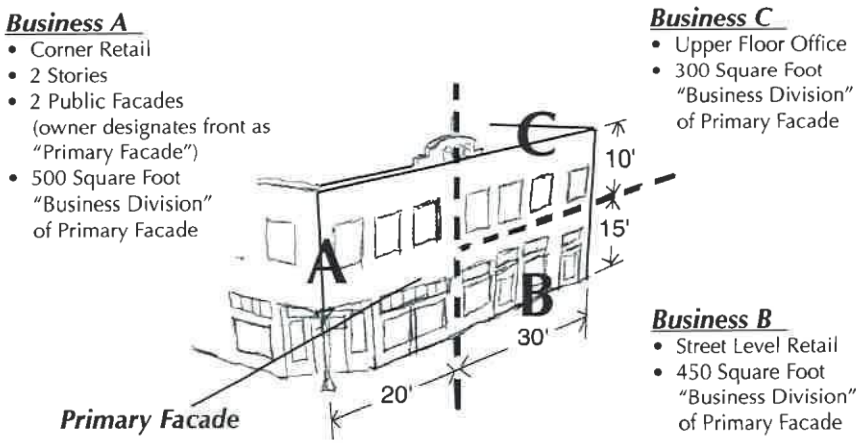
Generally, each "business division" can be given a length and height of each individual business on the primary facade. The resulting square footage that each individual business is assigned determines the amount of facade exposure to begin to figure sign sizes and amount per business.

Step 3: Use these Guidelines for Suggestions on Sign Types and Amount

Different amounts of additional signage can be measured back to the Business Division of the Primary Facade (see all of Chapter 6 "Downtown Commercial Sign Suggestions" in the following Section C, Chapter 6). The example in Figure 3.5 shows that Signs do not have to be placed only within the "business division" assigned to that specific business.

Fig. 3.5: Defining a Hypothetical "Business Division"

For suggested use only to assist with sign placement, amount and hierarchy. This is not code enforced.



(Above) The building owner has elected to divide the primary facade into three parts: "Business Divisions" A, B & C. Each have different square footage of the area of the primary facade. Each have their own entry to the street.

(Below, left) Businesses A, B, and C jointly place a single sign, such as "Fort Valley Central Market," across the sign band area, even though each business sells different goods. Secondary signs (see Fig. 3.7) would give the individual identity to each shop.

(Below, right) With individual signs scaled to the amount of each assigned business division: Business C (upper floor) affixes a Primary "blade" Sign (see Fig. 3.6) over its street entry door, even though the door is part of the lower facade business division. Businesses A and B choose mounted Primary Sign boards over their storefronts in scale with the amount of each of their business divisions. This gives business A the largest Primary Sign, followed by B and then C.

• Use of "secondary signs" to define each.

6.1. The Primary Business Sign

Description and Use:

The "PRIMARY" SIGN is NOT expressly defined as such in Fort Valley's signage ordinances. This sign "category" is exemplary within these guidelines ONLY for the most traditional use and placement of the most dominant sign (i.e. largest in size and prominently placed on the upper facade, hung from public exterior, brightest lit, etc.). (Fig. 3.6)

6.1.1 The Primary Sign should ONLY be the business name, logo or business type (i.e. "Bicycles," "PIZZA," "Food," "EAT," "Loans," etc.).

6.1.2 The Primary Sign may be a dimensional icon, graphically depicting the type of business.

6.1.3 A side wall mural may become the Primary Sign and will probably exceed the suggested size on that facade. A variance may be granted for a wall mural sign if the HPC determines it appropriate; however, any other signs on any facade will be "secondary" to this sign. Painting on unpainted historic, natural brick surface may not be allowed.

6.1.4 **Awnings should NOT be used for Primary Signs**, as they are a building amenity; however, awning valances may be used for Secondary or Subordinate Signs.

Significant Historic "Grandfathered" Signs:

(As identified by the HPC) these signs MUST be retained as they are part of the history of the facade, storefront or building in some way.

6.1.5 Grandfathered historic signs may be covered with new board or neon re-worked to accommodate a new business name as long as modifications are "reversible" to the historic sign.

Suggested Amount:

6.1.6 ONE Primary Sign per "business division" of the primary facade (see Section C, Chapter 5.4 "Steps for Dividing Facade Signage" for suggestions on visually dividing the facade per business use). A SECOND Primary Sign may be used on a corner building with two facades.

General Size Suggestions:

6.1.7 **Primary signs, with the exception of projecting hanging signs, may be a maximum of 100 square feet or 15% of the building face where the sign is attached, whichever is less.**

6.1.8 The widest point of ONE dimension (vertical or horizontal) of the Primary Sign should not exceed three (3) feet, or fit into a circular diameter of five (5) feet. No Primary Sign should exceed 100 square feet.

6.1.9 **Window signs (as Primary Signs) on or above the second floor may obtain a variance to cover no more than 30% of any one window.**

6.1.10 A hanging or projecting sign, known as a "blade" sign, will usually be much smaller than the allowed general size based on construction limitations. The size of a blade sign depends on the room for, and style of, the bracket hardware, adequate space for stabilization (if wires are needed), and weight/stress on the building. These factors, plus the projecting space over the storefront coupled with potential right-of-way liabilities, will usually lead to this reduction in size from a mounted Primary Sign. **Generally, blade sign size is within eight to ten square feet.**

SPECIAL NOTES:

6.1.11 The Historic Preservation Commission may determine, in specific cases or in general that the full size suggestion is too large "in-scale-to" or obstructing significant architecture. The HPC will suggest an appropriate size. Primary "blade" signs will usually be much smaller than the maximum allowed size. Awnings should generally not be used as primary signs, however if granted the lettering placement and size will require additional review (see below).

jB+a: Photo Archives, 2008

In very few circumstances should Primary Signs be mounted on an awning. If the business should happen to change the entire awning becomes irrelevant. In the example there is room for a horizontal sign board above and the awning can be mounted slightly lower for more sign room. If the only option is an awning sign, scale and placement of the lettering must not be obtrusive. Awning lettering should follow primary sign suggestions.

6.1. Primary Signs (continued)

Fig. 3.6: Suggested Primary Business Sign Types

(A) Hanging "Blade" Sign ***(B) Flush Mounted Sign*** ***(C) Dimensional Sign***

In the example above, a dental practice may have a Primary Sign that will read "HAPPY TEETH ON MAIN" – which is the actual name of the business – or simply "DENTIST." It will be the most predominant sign on the facade in one of three configurations shown:

(A) a perpendicular hanging sign, or "blade" sign, over the sidewalk and storefront, side or corner mount,
(B) mounted or painted to a flush surface on the building designated for sign use, or
(C) the sign may just be a large fiberglass tooth hung from the side, front or corner of the building. NOTE: a second Primary Sign may be used on additional facade of a corner building.

Fort Valley, 2010

Some Primary (& Secondary) signs may be larger for auto-oriented, railroad or industrial natured commercial buildings. This size signage would depend upon a variance and "grandfathered" signs.

jB+a Photo Archives

A business block with multiple storefronts may have limited area in the band for flush primary sign boards. Coordinated projecting primary signs can be designed for each business attached to the piers.

jB+a Photo Archives: Athens, GA

Signband area is defined by the architecture. Every Primary Sign needs to be scaled to the individual upper facade or storefront signband area based upon that individual building.

Bottom: jB+a Photo Archive/Top: Fort Valley, 2010

Businesses in Fort Valley on busier streets may find the use of blade signs for primary signs for easier identity from passing drivers. (Bottom) Example of a dimensional blade sign with minimal text.

The above images are for example only. They do not represent the only application and design of signs possible, as every building and allowable sign area is individually unique.

6.2. Secondary Business Signs

Description and Use:

"SECONDARY" SIGNS are NOT expressly defined as such in Fort Valley's sign ordinances. This sign "category" is exemplary within these guidelines ONLY for the most traditional suggested use and placement of additional signs, generally secondary, smaller versions of the Primary Sign or "supporting signage" to the business name or identity (Fig. 3.7).

6.2.1 **Secondary Signs can be located in many places on the facade, and they must be approved by the HPC to be "secondary" in nature to the Primary Sign.** This includes repeated, matching signs in display windows.

6.2.2 The Secondary Sign may be the business name or the type of business applied to the valance or "skirt" of the primary awning.

6.2.3 The Secondary Sign may include tag lines below the name, graphics, or proprietor / professional's name and title, or slogan.

6.2.4 The Secondary Sign could be a dimensional icon graphically depicting the type of business; however it SHOULD be smaller than the Primary Sign as described below.

6.2.5 Neon, channel letter or any internally-lit signs are NOT permitted as Secondary Signs.

Suggested Amount:

6.2.6 Generally ONE per "business division" of the primary facade, with the exception of matching window signs (see Section C, Chapter 5.4 "Steps for Dividing Facade Signage" for suggestions on visually dividing the facade per business use).

6.2.7 An identical PAIR (set) of window signs (on multiple display windows) can be counted as one Secondary Sign. (Fig. 3.7)

General Size Suggestion (each):

6.2.8 Suggested at 20% or less of the square footage of the Primary Sign.

6.2.9 **At any time, no single window should be covered more than 25% and no single door glass more than 50%** (*City of Fort Valley Signage Ordinance*). Window signs on or above the second floor (if upper levels are used as part of the primary business at street level) should be limited to one or two words (i.e. "PUB," "Dentist," "TATTOO," or "Law Firm"), or simply not used at all to avoid clutter.

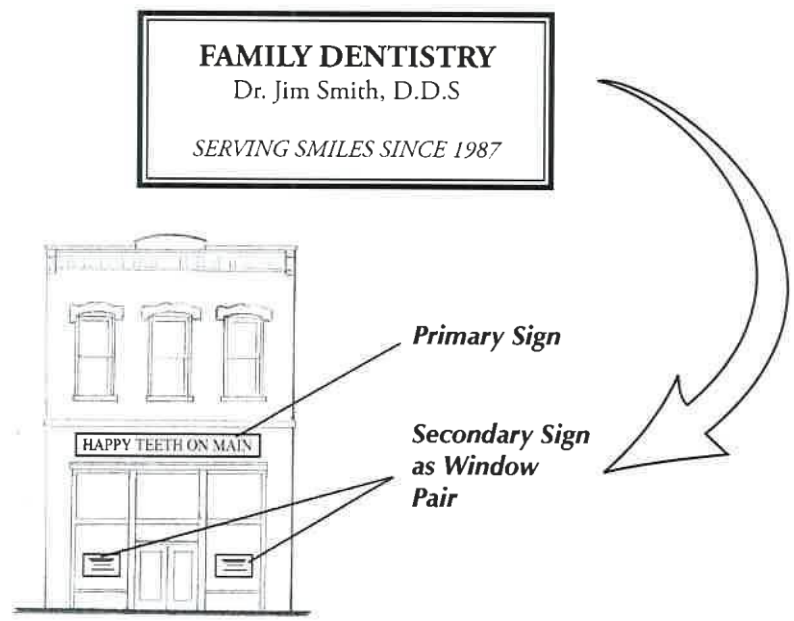
Additional Sign Suggestion (to reduce clutter):

6.2.10 If the business is located on a corner, occupies multiple storefronts, or in a stand-alone structure, then EACH facade (storefront) might have one (1) additional Secondary Sign upon that facade. NOTE: The entire business should still have only one (1) Primary Sign, however.

6.2.11 If there is an identical window sign (to create a pair) within a separate display window pane, and each conforming to the size limitations listed above, then the pair (set) might be used.

6.2.12 When using multiple lines of type or full logos in mass, at their widest point, should not exceed three (3) feet. Single lines of type or line graphics might be exempt from this limitation.

Fig. 3.7: EXAMPLE of Suggested Secondary Business Signs



Using the Flush Primary Sign, from the previous Figure 3.6, the Primary Sign reads "HAPPY TEETH ON MAIN," The Secondary Signs are applied as a pair of signs to the two storefront windows. NOTE: This is a matching pair of signs as suggested to count together as one Secondary Sign – the dentist may still place "Subordinate Signs" described next.

6.3. Subordinate Signs

Description and Use:

"SUBORDINATE" SIGNS are NOT expressly defined as such in the Fort Valley's sign ordinances. This sign "category" is exemplary within these guidelines only. Subordinate signs generally are not the name and/or identity of the business, yet this sign type is necessary for operating a business and intended for pedestrian information (Fig. 3.8).

6.3.1 Subordinate Signs are generally small type, decals, window hangings or icons intended to be viewed by the pedestrian and patron.

6.3.2 Subordinate Signs may consist of, but are not limited to: "OPEN" signs; store hours; credit cards accepted; menu postings; a repeat of the business name and/or logo; a store slogan; proprietor's name, etc.

6.3.3 **Neon and internally-lit box signs are not suggested as subordinate signs within the Downtown National Register District, and in remaining local Historic Districts subject to additional HPC review** of brightness, to verify no flashing or changing color, and to help with placement if they are Product Endorsement signs (See Section C, Chapter 6.4).

Suggested Amount:

6.3.4 Usually MULTIPLE groupings (see Size Suggestion, Combined Total below) to make up a "comfortable" amount of Subordinate Signs per "business division" of the primary facade (see Section C, Chapter 5.4 "Steps for Dividing Facade Signage" for suggestions on visually dividing the facade per business use).

6.3.5 A business which occupies multiple storefronts and/or has side or corner display windows can use additional Subordinate Sign(s).

Size Suggestion: (COMBINED TOTAL)

6.3.6 **ALL Subordinate Signs square footage on the primary facade are suggested to fit into a COMBINED TOTAL of about four (4) square feet.**

Additional Sign Suggestion (to reduce clutter):

6.3.7 ONLY if the business occupies multiple storefronts and/or has side or corner display window area then additional Subordinate Sign(s) should be used per extra facade.

6.3.8 Groupings of Subordinate Sign(s) per additional facade are suggested to fit into two (2) additional square feet, per that additional facade.

Suggested Placement (close to the public entrance):

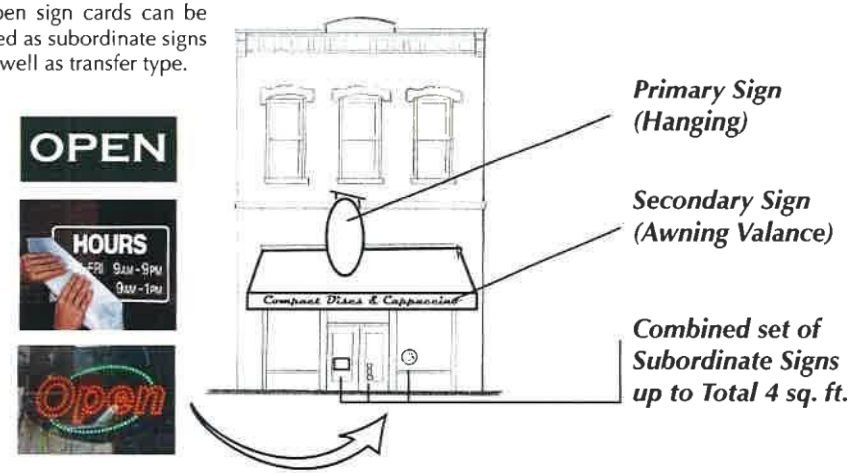
6.3.9 ONLY place on windows or display areas (this may include main entry door window panels).

6.3.10 In display windows, the outside perimeter of Subordinate Signs should be placed within 2 1/2 feet inward from the entry side frame of the window glass and the top perimeter of the sign within 2 1/2 feet up from the bottom display sill. (It may also be centered within adjacent display windows with top perimeter of the sign within 2 1/2 feet up from the bottom display sill.)

6.3.11 On entry doors, Subordinate Signs should be either centered or set to the bottom portion of the door panel glass.

Fig. 3.8: EXAMPLE of Suggested Combined Subordinate Signs

Open sign cards can be used as subordinate signs as well as transfer type.



In the figure above, a business Primary Sign may read "MUSIC AND MORE," on a perpendicular hanging sign above the entry. The Secondary Sign is less prominent, on the awning valance in vinyl type lettering reads "Compact Disks & Cappuccino." The Subordinate Sign consists of a 1 x 1 foot square vinyl transfer "hours" in the door glass that also reads "Sorry, No Checks" in small writing across the bottom. This leaves the owner a remaining 2 square feet of the total suggested Subordinate Sign limit. The owner places a one-and-a-half square foot "OPEN" sign card within the main display window to the right of the entry. To keep within the suggested 3 square feet total of Subordinate signage, the remaining half square foot is an assortment of credit card stickers in the door glass.

NOTE: If the business is also a corner location or occupies multiple facades, a two-foot of this same subordinate information may also be placed in a side display window.

6.4. Advertising and Other Signs

Recommended: Not Recommended:

Product Endorsement signs:

Signs for products (i.e. "Timberland Boots," "Seattle's Best Coffee," etc.) should NOT be mounted or fixed on the building, nor directly to or against the display glass in any form. Product signage should be placed on display boards set at least two (2) feet back within the interior entry or window cases (display case space permitting), or mounted on interior side walls within the display window viewable area.

Neon, LED or internally-lit product endorsement signs may ONLY be placed on the interior side walls at least 4 (four) feet from the inner surface of the display window or on a rear wall parallel to the display windows, within the establishment.

Special consideration for permanent endorsement signage, such as product wall murals, may be issued by the HPC, however it is highly suggested the product have something to do with the business. Mounting or turning the side of a building into a "billboard" is unfavorable.

Specific product endorsement AS a Secondary sign ONLY IF it is a corporate re-sale franchise of that product and it conforms to the guidelines of a Secondary Sign (see earlier this Section C, Chapter 6.2).

Temporary "SALE" or Event Banners:

There are many different types of temporary banners recognized by the *Fort Valley Code* with size requirements and time limits (in days). Generally these are large, vinyl lettered, "quick" production signs on flexible material that cannot be used for permanent primary or secondary signs. On the exterior they should be attached with ties. On the interior, these include anything hung within three (3) feet from the inner surface of the display glass. Any one side of a "SALE" banner should not exceed three (3) feet across and should never obstruct pedestrians.

Advertising signs, which tend to be of more temporary-quality, should be used sparingly as to not cheapen the environment of that business or those nearby.

Pedestrian Zone Advertising:

Usually in the form of A-Frame or "sandwich board," sidewalk signs are permissible and can be a pedestrian amenity in the Fort Valley Downtown and neighborhood commercial districts - get creative! However, they may only contain daily specials, menus or sale items in erasable type such as chalk or dry-boards. Placement is in the pedestrian zone directly adjacent to the business. Height should not exceed four (4) feet and the sign should not take up sidewalk area of more than six (6) square feet. There must be a minimum of a four (4) foot distance to pass between the Pedestrian Zone sign and building, or any immobile street amenity such as benches, bike racks, trees, post boxes, stairs, etc., as the sign can become a hazard to the public right-of-way. It CANNOT be placed on a handicap ramp or on curbs. These signs must be removable and taken inside by the business when closed, in case of downtown events, and/or for emergency purposes. **Pedestrian Zone advertising is highly contingent to ongoing review by the HPC** on the amount of product endorsement, amount of information placed upon them, attractiveness, and content deemed appropriate to the business of the district as a whole.

Historic, Directory or Address Information:

Street numbers, date plates, local historic site identification or "National Register of Historic Places" plaques are usually small and ancillary to any of the day-to-day business functions of a particular building. These may be mounted, in addition to all of Section C sign types, in a manner that is as unobtrusive as possible to the business or the architecture on the facade. **The HPC can determine if an address/information sign is out of scale.**

SECTION D

EVERETT SQUARE & HISTORIC RESIDENTIAL GUIDELINES

Chapter 7:
Basics of Traditional Residential Buildings

Chapter 8:
Residential Architectural Design Guidelines

The History & Environment of Everett Square

The Everett Square neighborhood was named a National Register Historic District in 1994 and the area under local HPC design review is slightly larger, taking in blocks facing Riley and N. Miller Streets. Church Street runs east/west through the heart of both the neighborhood and the central business district providing a direct connection to Main Street at the point of Fort Valley's public (triangle) square with immediate pedestrian access to jobs, leisure activities and the railroad. Everett Square (park) at the west terminus of Central Ave. acts as a central, linear green around which the grid of residential streets connect in tangent to. The Everett Square neighborhood remains easily connected to neighboring areas with a grid of "connector" streets. The exception being the west boundary. Many streets running from downtown dead-end at Montrose. Very little in-town neighborhood development has occurred past Montrose in over 80 years.

The majority of Fort Valley's in-town neighborhoods were built during two peaks of great prosperity that parallel the growth the railroad, during the last half of the 1800s, and again in Fort Valley's (1920s) heyday as a transportation, agricultural and political hub in the newly formed Peach County. Everett Square Neighborhood section of Fort Valley's Local Historic District reflect the lifestyles of middle to upper-middle class of working families. Racial barriers were crossed early on with the formation and local support of Fort Valley State), and Fort Valley residents had a far-future-sighted outlook at a time when the City was transforming into a new County Seat.

Due to the growth and "modernization" of almost every element of Fort Valley in the 1920s there are significant details unique to the Everett Square planned residential environment. Wide residential streets are evenly planted with shade trees spaced along land aprons between sidewalk and street, and early poured "aggregate concrete" curb, gutter and driveway aprons are provided as public amenities. Most homes (including the oldest) have original driveways leading to rear-sited auto-garages. The built environment of Everett Square and integrated features (public and private) tell us much about the caliber of Fort Valley's residents.

The residential district contains public buildings and churches around the fringes, yet all are central to adjacent in-town areas. The old high school in the northwest corner of the district (1927) was built for the growing number of families in the area and neighborhoods north of Vineville. Four churches lie within the district; the 1901 Fort Valley United Methodist Church, the 1916 Presbyterian Church, the 1920 St. Andrew's Episcopal Church, and the c.1945 First Baptist Church.

Fig. 4.1: Features of the Environment in Everett Square

All images, Fort Valley, 2009

From a mix of late 19th-century house forms (Colonial Revivals, Folk- and High-Victorians) to post-WWI grand, Georgian homes in a variety of "revival" styles, Everett Square reflects the prosperity of upper-middle class in-town residential development during two distinct periods of growth spurred by agriculture and the transportation industry.

(Left) The cast aggregate concrete sidewalks, driveway aprons and street surface materials are a historic character-defining feature of the neighborhood, as well as Everett Square park, the neighborhoods central public park (right).

Both images, Fort Valley, 2010

Both images, Fort Valley, 2010

Historic early- to Mid-20th century neighborhood churches (left above), bed-and-breakfast inns and historic house museums (right above, shown, the ca.1860 Zollicoffer McArthur House - Community Center) are found within the neighborhood.

Fort Valley's Residential Character

Fort Valley's in-town neighborhoods have a diverse stock of residential forms and significant architectural styles (see "Form vs. Style" next pg). **This guideline section is intended to suggest consistent design standards to maintain traditional residential, primarily found in the Everett Square District and in-town residential structures under HPC review. These guidelines are not intended to limit the homeowner in design; rather, to help better understand what makes the home a contributing asset to the local historic district. These guidelines address how to treat or add unique building features while keeping what defines the architectural character of dwellings.** By following this section, each and every home can work as an individual statement while contributing to the historic district as a whole and in coordination with neighboring houses. (See map in Section A, page A.5 for historic districts.)

The Everett Square residential district contains an excellent collection of houses constructed as early as the 1860s. However, Fort Valley's two, separate periods of growth are reflected stylistically with Victorian examples built in the 19th-century by the most affluent along W. Church and Anderson Streets (most likely on very large lots that were then subdivided for modest one-story, upper-middle class, gable-end and pyramid cottages. The next period of growth, pre- and post-WWI through 1930, saw many "revival"-styled Georgian houses built on the larger subdivided lots and eventually large, urban lots developed south of Central Ave. Older homes were probably replaced by the early-20th-century elite in the Everett Square district (custom-designed by prominent local architects). Full city blocks of Craftsman bungalows and Minimal Traditional Cottages came with the expanding working- and middle-class in the early- to mid-20th century, along Knoxville, Persons, Riley, Vineville and N. Miller Streets surrounding a new High School (and also east and SE neighborhoods, not in the local historic district).

Vineville Avenue and Camellia Blvd. (originally Macon Street) evolved into major 20th-century auto corridors (mainly residential by time they were route numbered). Along these edges of the local historic district early "highway commercial" (neighborhood scaled and oriented) and the potential for professional and adaptive-use rehab of homes can be found. Mid-20th-century ranches, cottages and Minimal Traditional-styled American Small Houses are found on both sides of Vineville and near the railroad corridor.

The 1936 Peach County Courthouse (WPA built) and 1930s Post Office were constructed in the Colonial Revival style in the eastern portion of the residential district where blocks blend into downtown (a few of government sector properties are included in both National Register districts).

Fig. 4.2: Predominant Residential Character of Everett Square

"Historic" homes are also often the most modest homes. (Left) Some of the oldest working class homes, shotguns, cottages and bungalows are found throughout the Fort Valley local historic district. Their importance and sub-character significance should not be overlooked.

(Above left & right) Middle and upper-middle class homes define the bulk of Everett Square NRHD and retain a high-degree of residential form and style. Large pyramid cottage forms, generally Folk-Victorian style, have varying sizes (most central hall plan), porch configurations and wing additions, sited to retain a uniform neighborhood setting.

In north & central Everett Square are Queen Anne houses (ca.1890) with Victorian styling in an early-suburban setting.

Grand, brick Georgians (ca.1920) with automobile features are in southern blocks of the neighborhood and west of the park.

The Academic-Gothic Revival, Fort Valley High School (ca.1925 with mid-20th century additions) found in the northwest quadrant of the Everett Square neighborhood (NRHD). Surrounded by brick bungalows and minimal traditional cottages of the same eras. The building has great potential for rehabilitation and/or up-scale multi-family loft conversion with a lot of land to develop into parks or more residential.

7.1. Residential Form vs. Style

While these guidelines are intended to guide the physical elements of each residential structure, two major definitions of how to "read" a building and determine its original intent must be made. Building *form* and the *style* of its architectural details are two separate subjects, and each determines how buildings would be rehabilitated, restored or reconstructed today.

Left Fort Valley, 2010, Right Bainbridge, GA

Form is often misinterpreted with style. These two Bungalow forms share almost identical plans yet one is "Craftsman Bungalow" (left) and the other a "Mission-Revival-style Bungalow" (right).

FORM:

A residential house *form* is largely defined in plan, arrangement of its functional spaces, and sometimes its social connotation (i.e mill village, custom built or planned neighborhood). The form of a traditional residential single family home differs from that of a multi-family duplex, apartment or town home. When defining form, it may simply be the overall shape or could include the number and sizes of openings, if it is (or intended to be) single or multi-family, room layout (i.e. shotgun, central or side hall plans, as opposed to an "open" floor plan). Residential forms, as opposed to commercial, could include roof forms, the yard, porches, and possibly even attached or out-buildings. An example form description of a residential building might read:

> *"A single-story, gabled wing 'L,' cottage raised on a 4 foot high crawl-space foundation has a central hall, front parlor, 2 bedroom, 1 bath layout. Home is set on a 1/2 acre corner parcel lot with 5 foot side set back from sidewalk, 4 foot side set back with 14 foot separation from neighboring structure, and 16 foot front yard set back from the sidewalk; remaining land comprising of a back yard. The front facade of the gabled 'L' contains a shallow 3 part bay window with mansard roof and a covered front porch runs the remaining length of the front even with the 'L' facade projection."*

Predominant Residential Building Forms: In-Town Fort Valley

- Shotgun House (1-Story)
- Double Shotgun (Duplex 1-Story)
- Side Gabled Cottage (1 Story)
- Gabled Wing Cottage ("L" or "T")
- Pyramid Cottage (1-Story)
- New South Cottage (1-Story)
- I-House (2-Story)
- American Four Square (2-Story)
- "Saltbox" (1 & 2 Story)
- Bungalow (1 & 1-1/2 Story)
- English Cottage
- American Small House
- Post WWII Ranch
- Multi-family, Multi-story Apartment (contemporary)

STYLE:

Building or architectural *style* is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the fashions, pattern books and physical properties of materials and technologies of the period in which they were built. Different styles can overlap within the same time period and different styles may be applied to the same basic residential forms listed to the left, below. Architects and home owners selected the style that best defined their personality or the character of the neighborhood at that particular time.

Often, the original intended style is built into the fabric of the building through the choice of exterior cladding, the foundation material, proportions of the arrangement of elements and the shape and arrangement of openings corresponding to interior living space. Styles may be dictated by an overall, intrinsic neighborhood character especially seen in "early suburban" housing (the "revival styles" applied to Georgian and American Foursquare homes of the 1920s), or thematic housing of the 20th century and post-World War II (such as English Tudor cottages) or Williamsburg-Colonial styles of the 1970s. Style is also portrayed in the choice or necessity of certain window sash and glass divisions, door styles, applied artistic details and original intended amenities such as awnings, railings, light fixtures or hardware.

Significant Historic Building Styles: In-Town Fort Valley

- Italianate Victorian
- Queen Anne Victorian
- Dutch Colonial
- Greek Revival
- Gothic Revival
- Georgian Revival
- Folk Victorian
- Neoclassical Revival
- Arts and Crafts (Craftsman)
- Tudor Revival
- Prairie
- Minimal Traditional
- International
- Contemporary

7.2. Common Historic Residential Building Forms

Fort Valley's local residential historic district (and also east and southeast neighborhoods, not in the local historic district) are rich in social and architectural history. All of the Everett Square NRHD is encompassed within the local district (see map page A.5). Historic homes relate to the social conditions during their development, aesthetically and functionally. This creates a broad array of residential building forms that can be found (see Section A, Chapter 1.6. "Retaining a Sense of Place and Context") The primary residential forms found in the Fort Valley district are highlighted here. For this document residential building forms are grouped by their scale and identified primarily by their roof forms, stories, and house extensions. The following forms do not constitute every building type and its historic basis found in the district.

"Shotguns" & Gable-end House Forms

The Shotgun form is a simple one-story residential structure, one room wide with a side hall. Rooms are lined up in front of each other. This form can be individual with a gable-end or hipped roof and also as a duplex with a mirrored plan, called a Double Shotgun. A one-room deep, two-story gable-end home, called an "I-House," is rare in Everett Square.

*Gable-end Shotgun Single (or Double) Plan (1850 - 1920s)

Pyramid Roofs & "Georgian Cottage" Forms

The "pyramid cottage" is one of the basic housing types in the late-19th- and early-20th-century. The pyramid roof form is prevalent on homes built in Georgia between 1910 and 1930 with a greater amount of roof supporting itself using a lesser amount of materials than the gable end. All four sides of the roof are tied to the home and rafters joined at multiple angles creating more rigidity than a gable-end, single-ridge roof. Plans begun as a square main mass, typically with four principal rooms. A popular progression of this house form across the country is the Georgian Cottage (not named for the state of Georgia). Its single-level floor plan, consisting of a central hallway with two symmetrical rooms on either side, is associated with 18th century English Georgian architecture. Symmetry of the house plan and exterior elements are key. Roofs can be hipped or gabled. Chimneys are often in the interior of the house, between each pair of rooms. **(Everett Square has larger, finer examples for the upper-middle class worker, some with six rooms, being built to the later-end of the period of this home. With expanded plans Everett Square pyramid roof forms have a common flat area or small hip at the top of the pyramid.)** Full length porches extended from the house mass are common.

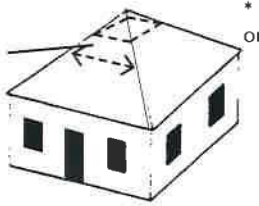
Fig. 4.3: "Shotguns" and Gable Form, Plans & Examples (also left)

All Images Fort Valley, 2011

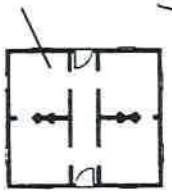
(Above-left) Single shotgun forms are rare in Everett Square NRHD although there this double-shotgun is a good example. No true, original configuration "I-Houses" appear to exist in Fort Valley's in-town neighborhoods, however neighboring one-room wide, side hall, front gable-end, homes (above-right) are the only of their kind on N. Anderson St.

Fig. 4.4: "Georgian Cottage" Form, Plans & Examples

Fort Valley's examples have central halls and extended plans requiring a larger hipped roof.



* The basic Pyramid-roof, Georgian Cottage - one story (1890 - 1930)



Note: Late-period (early 20th century) may include baths, pantries, or added bedrooms having 3 rooms off ea. side of central hall.

Fort Valley, 2011

Fort Valley, 2010

(Both right) Pyramid house forms with porch extensions make up a majority of modest and mid-sized homes (with simple to lavish details that range across a variety of architectural styles). Note: small, flat pyramid tops or hip roofs to increase floor area are common in Everett Square's late-period pyramid, Georgian Cottages.

** Images, regional dating, and basis for descriptions (pgs.D.4-D.7) from Georgia State Historic Preservation Office publication, House Types in Georgia, with permission.*

7.2. Common Historic Residential Building Forms (continued)

Progression of Gable-end House Forms

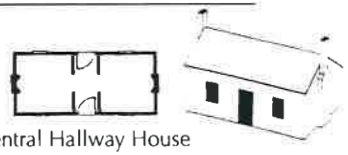
Gable-end forms have been used since Fort Valley's settlement. Two room wide and only one room deep "Hall Parlor" or "Central Hallway" homes may still be found outside of the local historic district or toward the back of properties. This, most basic, house form has two gable ends to the roof. When a perpendicular wing is set from one side or centered to one of the ends, the form can become a "Gable-Winged Cottage" in an "L" or a "T-plan." Interior rooms may be arranged in many ways. With the advent of balloon framing over timber frames, more open floorplans could be achieved and two-story plans grew from "I-houses," "Georgians," and two-story Gable Wing homes (much like the vernacular farmhouse). Gable-end homes have multiple styles applied through the 19th and 20th centuries and continue to be built today.

All images, Fort Valley, 2010

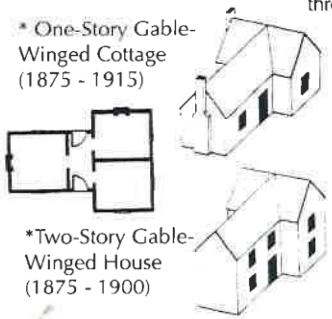
A one-story gable-end home (top left) is a rare urban example. Very few Gable-wing Cottages are in Everett Square, like the one found on College St. (top right). A 2-story Gable-wing House located on Church St. (mid-right). A few one-story (ca.1940) "English Cottages" with Tudor Revival styles (3rd-down right) throughout the neighborhood.

Fig. 4.5: Gable-End House Forms, Plans & Examples (right)

* Hall Parlor House (1800 - 1930)



* Central Hallway House (1830 - 1930)



* One-Story Gable-Winged Cottage (1875 - 1915)

*Two-Story Gable-Winged House (1875 - 1900)

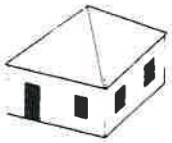
Progression of Pyramid Roof House Forms

Greater roof area garnered from the basic pyramid form (see pg. D.4) progressed into variations of floor plans well into the 20th century. As the middle class grew, building technology refined and home goods were made more available, formal rooms for parlors, dining and attached kitchens on common one-story homes became prevalent. The basic mass of the home under the pyramid roof expanded with a variety of hall and room configurations. Gabled wings added or extended rooms to form the "Queen Anne Cottage," while rooms arranged around a central hall with a variety of gabled wings (even flanking pairs) form the "New South Cottage." Shallow pyramid roof forms with a ridge cap are known as a "hipped" roof allowing the basic pyramid form to become extended. The "American Foursquare" is a two story pyramid house form.

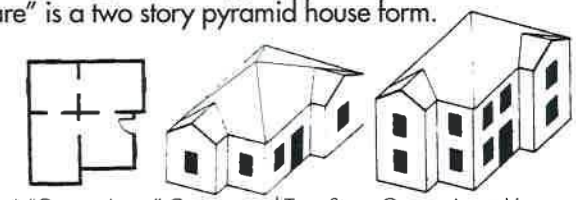
Fig. 4.6: Pyramid House Forms, Plans (below) & Examples

All images, Fort Valley, 2010

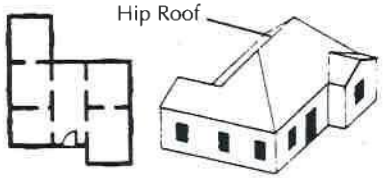
A number of Queen Anne Houses (left) and pyramid roof cottages ("New South Cottage," right) in Folk-Victorian styles can be found with a variety of added wings. American Foursquares are rare in Fort Valley in-town neighborhoods.



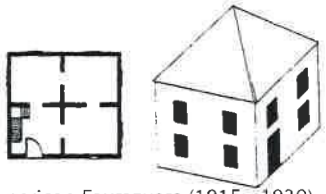
* Basic Pyramid Cottage (1890 - 1930s)



* "Queen Anne" Cottage and Two-Story Queen Anne House (1880 - 1900)



* "New South" Cottage (1890 - 1920s)



* American Foursquare (1915 - 1930)

2-Story Georgian House Forms

The "Georgian House" is a two-story version of the Georgian Cottage (see Pg. D.4), two rooms wide and two deep in plan with central hallways. This form was popular in the mid-19th Century, however Everett Square has a high percentage of the later "Georgian Revival" house form (1910s-20s). Houses based on this type were constructed throughout the southern half Everett Square NRHD, south of Central Ave and along College St. at the heyday of Fort Valley's 1920s wealth. Most are full brick construction displaying a variety of styles through architectural adornments, porch additions, porch wings and house extensions, upper sun porches or lower terraces.

* Two-story Georgian House (1850-1860s, 1900-1930s)

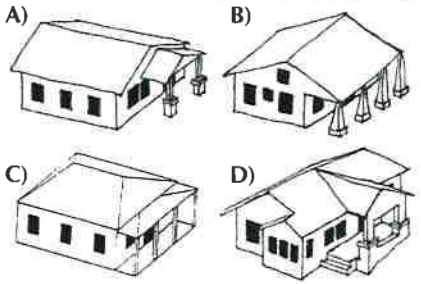
Fig. 4.7: 2-Story Georgian House Forms, Plans & Examples

All images, Fort Valley, 2009

2-story Georgian House forms and "Georgian Revival" house forms (essentially extended 20th-century versions) are throughout Fort Valley's Everett Square. (Clockwise: a Georgian House with Greek Revival style; Georgian House with Colonial Revival influences; a quintessential, asymmetrically arranged Prairie-styled (open rafter tails, not boxed eaves) Georgian House and finally an Italian Renaissance Georgian Revival House).

Bungalow

Not the most prevalent house form in Everett Square, bungalows have either a hybrid form, interpreted by commissioned architects on sub-divided interior lots, or found as textbook examples in the northern portion of the neighborhood along Riley and Knoxville Streets. Many examples are in areas of Fort Valley's in-town neighborhoods to the east and north. Often mistaken as a "style," bungalows are a house form that have wide, low gable ends running the majority of the width across the front or depth of the side of the house. Based on these roof forms and variations, there are four sub-types: A) front gable, B) side gable, C) hip, and D) cross gable. A true bungalow includes a wide front porch integrated under the roof eave or extended porch, with evenly spaced, wide (often battered), or grouped square pillars. Bungalows are usually one or one-and-1/2 stories and did not exist until the 1910s.



* Bungalow Sub-Types: A) Front Gable, B) Side Gable, C) Hip, D) Cross-Gable (1900 - 1930s)

Fig. 4.8: Bungalow House Forms, Plans (left) & Examples

(left) A prominent Everett Square bungalow is a multiple, cross-gabled form (apparently custom designed, with inner courtyard) and unique Prairie-influenced screened front porch.

All images, Fort Valley, 2009

Bungalows are not the most represented house form in Everett Square, often infilled on lots in the 1910s. (left to right) A low pitch, cross-gable "California-Arts & Crafts"-style bungalow with full length integrated porch; a front gable, bungalow; and a larger 2-story side-gable brick bungalow with central gabled dormer and a mix of Craftsman & Prairie (framed eaves) styling.

7.2. Common Historic Residential Building Forms (continued)

Mid-20th Century Cottages & Ranches

Early suburban planned neighborhoods make use of mass produced materials and repeated efficient floorplans, clustering bedrooms to one end of a single or split-level home. The ranch form is elongated by horizontal composition and low hipped or shallow gable-ended roofs. Early styles are refined traditional forms and later have contemporary geometric or flat roofs. The "picture window" is introduced. Controlled landscaping, built-in planters, and refined "less-is-more" detail are common. In the early 2000s these forms are just reaching 50-years old and can be the most threatened historic resource of many districts.

* Basic 20th Century Forms (left to right) American Small House (1930-40s); Hip Roof Ranch w/ Carport (1940s-50s); Contemporary Ranch w/ Geometric Roof (1960s)

20th - 21st Century Professional/Residential & ADA

The Everett Square District in Fort Valley has a few major commercial streets bordering the neighborhood as well as Church Street, which blends residential homes & lots into the government/civic sector and the commercial district. These areas have neighborhood-based, small scale, professional businesses in mid-20th century International-styled commercial architecture and highway commercial forms (where the district is bounded along S. Camellia and Vineville), which may be important to preserve. Other properties have adaptively-used residences for businesses in original homes.

Sometimes a vacant lot can have professional/commercial designed specifically in a residential form, but there are pros and cons to this approach. These buildings may fit in the best, however as long as the architecture (according to the Secretary of the Interior's Standards (Pg. A.11)) does not "falsify history" or attempt to "fool" the viewer that what they are seeing is old or used to be a residence. The scale, general form, sidewalk and set-back, lawns and landscaping, and defined parking to the rear or to the side of the structures, must match the context of the surrounding neighborhood.

When using a residential lot for a public business the placement of ADA accessibility features, new signage, and parking need creative solutions.

Fig. 4.9: Mid-20th Century House Forms, Plans (left) & Examples

All Images Fort Valley, 2010

(above) Clean, refined lines of Post-WW II-era American Small House forms are found set between early 20th-century bungalows and gable-end "depression-era" Georgian cottages along N. Miller St.

(right) Neighboring one-story Ranch homes are found on sub-divided lots on College St. in Everett Square NRHD. (Note the bands of windows, "picture windows," attached garage and minimal landscaping.)

Fig. 4.10: Commercial/Residential Forms & Examples

Conway, SC (2009) N. Main St. Historic Dist. - new office comrcl.

203 N.Central, Fort Valley, 2011

Commercial structures need parking. (Left) A group of new residential-form professional buildings (ca.2000) in a local historic district with parking to rear and between buildings, retaining trees and siting buildings with yards in context to the residential block.

(above-right) Just off busy S.Camellia auto-corridor this home is used for a business with light foot-traffic. It utilizes on-street parking and has a nicely scaled yard sign.

(right) A large, historic Queen Anne House being used for public/business purposes with an ADA-access ramp along the side accessing small rear parking area for handicap patrons off alley/rear yard. Landscape hedges soften visual impact of the ramps. Visual character from front and front yard are saved.

jB+a Photo Archives

8.1. Residential Openings and Amenities

Entrances

Entry configurations have as much to do with exterior architectural style and the original intended form as with the interior layout.

8.1.1 **Preserve (retain and restore rather than replace) any original entry elements** (door configuration, depth, recessed, flush or other).

8.1.2 Determine and retain or replicate, if necessary, the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the dwelling, and/or those changes to entrances that have gained historic significance over time.

8.1.3 Determine and retain or replicate, if necessary, the original entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the home, and/or those changes to entry floors (terrazzo, artistic tile, mosaic, etc.) that have gained historic significance over time.

Doors

Appropriate

8.1.4 **Preserve (retain, restore and maintain) any original entry doors.**

8.1.5 Retain (and repair) rather than replace deteriorated door parts.

8.1.6 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

8.1.7 **If original doors cannot be determined using photographic or physical evidence, then provide custom replacements that are compatible with the architecture of the building.** Research the door style that best fits the home or the neighborhood. If replacement doors have glazing, ensure it is proportionate to window glass. Wood is preferred, however there are good sources for metal doors with factory colors or wood grain finish, and more reveal of trim, panels, rails and stiles.

8.1.8 Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style of the home.

8.1.9 Retain later-period doors that may match significant new styling or architecturally significant upgrades to the aesthetics of the home with important history or those using quality modern materials, especially if the originals are not documented with the district.

Both images, Fort Valley, 2010

Fort Valley, 2011

A front central entrance (above) with sidelights is typical for a large Everett Square Georgian cottage. A central door with multiple entries to outer terraces gives hint to the open floorplan of an Italian Renaissance Georgian-revival House. (upper right). And, a simple door set central to an asymmetrical 1920s Craftsman bungalow house mass, off deep front porch and auto-port-cochere under a combined roof line (right).

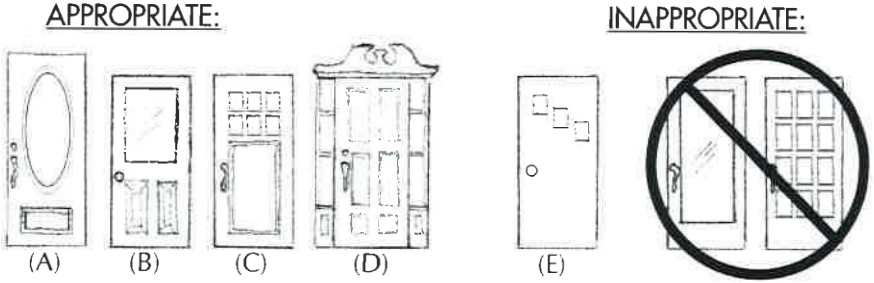
Inappropriate

8.1.10 Do not use "French doors" (those containing full face of multiple divided glass panes) or full glass sliding doors for a front entry door. They are appropriate for use on a side porch or patio. (See Figure 4.11)

8.1.11 (Potentially inappropriate, see Figure 4.11 (E)) Solid wood doors with geometric or small glass insets may only be appropriate on mid-20th century ranch or contemporary forms.

8.1.12 For multi-family structures, apartments or residential conversions/additions, do not immediately remove original historic doors. Check with local code official for saving historic material and building egress compliance.

Fig. 4.11: Illustrated Examples of Traditional Residential Doors



Typical (yet not limited to) residential door examples for: (A) high-style Victorian, (B) folk Victorian, cottage, mill house, or late-19th century vernacular, (C) Craftsman-style, (D) Neo-Classical or classical revival with side lights (sometimes transom or period-trim, and (E) potentially, and ONLY, appropriate mid-20th century door if evidence of similar door styles are in neighborhood.

8.1. Residential Amenities (continued)

Windows & Fenestration

Appropriate

8.1.13 **Preserve (retain, restore and maintain) any original window material.** Specifically address the integrity of window glazing, profiled framing, or wood stops that secure the lights. These items are exposed to normal weathering and UV light and intended to be periodically maintained.

8.1.14 Retain (and repair) rather than replace deteriorated window parts.

8.1.15 **If replacement of single units are necessary due to severe deterioration move "same fit" original windows from rear to street-facing openings or replace with custom sashes to match (accurately duplicate profiles, massing, scale, reveal) in design and materials.** Wood is preferred.

8.1.16 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible. Do not fill with expanding-foam. Some historic windows have been retrofitted with aluminum compression channels rather than sash weights or have had these installed over the years; assess their integrity to potentially restore the weights. Use chain, wire or natural rope that will not degrade in UV light to replace cords.

8.1.17 **If original windows cannot be determined using photographic or physical evidence, then provide custom replacements that are compatible with the architecture of the home. Replacement windows should have glazing proportionate to the opening with mullions (generally deeper profiles) that are true-divided panes per sash. All surfaces must be paintable.**

8.1.18 Assess the mechanics of each window and repair as needed. Window hardware, if missing on original windows, should be of the same architectural form and style of the window units.

8.1.19 **Use exterior storm windows as intended, or new interior magnetic snap-in units with screens.** Online vendors at a fraction of replacement cost.

8.1.20 Retain metal windows if they are original. There are certain styles of homes in the Art Deco, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) when metal casement or jalousie windows with painted steel or anodized finishes were used. These have thin mullions with sleek profiles.

8.1.21 Shutters must be operable and be sized so if closed they will appropriately cover the window opening and meet in the middle. Some mid-20th century home styles used fixed, faux shutters as decoration.

All Images: Fort Valley, 2010

Windows are significant character defining features to the form, style and technology of a historic home. (A) Windows of all shapes, sash styles and sizes are eclectic and custom fit (some with transoms) to the Queen Anne Victorian or Folk-Victorian styles. (B) Amount and size of historic windows took in a great deal of light pre-electricity (up to 7 feet tall and "Cottage Windows" up to 5 feet wide). Mullion profiles of true-divided lights and reveal is scaled to openings. (C) The simple fenestration (note potentially original horizontal divisions and pattern of jalousie window screen porch) and double-hung sashes matched as a "picture window" are equally as important to save on post-WWII 1940s homes.

Inappropriate

8.1.22 Do not remove, replace, reduce, cover or alter original windows.

8.1.23 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes.

8.1.24 Do not install smoked, mirrored or tinted window glass as this is highly out of character for a traditional residential environment. For sun protection, traditional in-town neighborhoods benefit from tree canopy, interior blinds and many home styles support decorative awnings.

8.1.25 Do not install thick insulated glass in original frames, as it is incompatible with most original trim work configuration. Glass can be ordered and set back into traditional wood framing if the field of glass needs replacement. Generally insulated glass will do no more good than interior sun-screening devices, and gas filled, double-insulated glass is prone to leaking.

8.1.26 Avoid replacing historic windows with off-the-shelf replacements or new windows. Moisture and condensation is normal to a degree on single-pane glass, and the source of moisture could be from an over-humidified or over-insulated interior atmosphere. Use storm windows (see #8.1.19) to control air inefficiencies of older windows.

8.1.27 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature and can degrade quickly in UV light.

8.1.28 Grid-between-glass or "snap-in" flat vinyl mullions are not allowed.

8.1.29 Do not use new glass if it requires new frames that cannot match the old in placement, width, or profile (thickness for shadow lines).

Residential Lighting

8.1.30 Preserve original light fixtures where they exist.

8.1.31 If replacement is necessary, use fixtures appropriate to the period of the residence.

8.1.32 Conceal or recess contemporary wall or ceiling-mounted fixtures such as ceiling fans, yard lights, or motion sensors, or color coordinate these fixtures to "blend" into the home.

8.1.33 Do not automatically choose "Williamsburg" or Colonial-type fixtures on a home which would not have used this style. Choose fixtures in context of the period and intended styling of the home.

8.1.34 If desired, use security lights or architectural lighting "washes" where desired, however aim toward the structure or at the rear of the house and keep these lights on dimmers or timers.

Research original lighting or choose reproduction lighting to compliment the architectural style of the home. Shown here are a Craftsman-styled hanging porch light (upper left) and a re-production Colonial-revival gas lamp (upper right) for example only.

Rejuvenation "Craftsman" repro pendant (left) and Charlesion Lighting real gas lamp fixture (right)

This Everett Square home (ca.1910) has a pair of wrought iron Arts-and-Crafts inspired custom lanterns with diamond panes to work with the true-divided light panels and windows on the home.

Fort Valley, 2010

8.2. Foundations, Piers and Crawlspaces

Architectural Materials

Most in-town Fort Valley neighborhood homes (all periods) have solid brick foundations (or have had 20th-century brick porches with poured steps added).

8.2.1 Preserve (maintain or restore, not enclose or alter) original porch and house foundation materials and design, whether they are solid or pier, brick or stone, etc.

8.2.2 On raised, open wood porches lattice-laid-brick, lattice wood panels (preferably 45 or 90 degree angles with min. 1/2-inch-thick wood strips and square openings no more than 2 inches) or vertical wood slats can be installed between or across foundation piers.

8.2.3 Ensure grading and landscaping shed water away from the foundation. If water infiltration is an issue from gutters or run-off toward the home install a French drain system along the foundation and carry water away from home and out into the property or to a curb.

(See also Section D, Chapter 8.4 "Masonry Walls" for more on actual material treatment and maintenance. Also see Section D, Chapter 8.3 (next page) on "Porches."

Foundations of exposed material visually and physically raise the home on its setting. Generally they are a masonry material or consist of a frame home set on brick piers.

(Right) Solid brick foundation has landscaping appropriately trimmed back and graded.

(Below) Decorative brick or wood lattice will vent porch/crawlspace and can keep animals from crawling underneath.)

Fort Valley, 2010

jB+a Photo Archives, 2008

Fort Valley, 2010

8.3. Porches

Deep porches extend the living space outside, encourage social interaction and protect the home from harsh weathering. In a historic neighborhood the porch is one of the most dominant features, comprising 60% to 90% of the facade.

8.3.1 Preserve (maintain or restore, not alter or remove) original porches and features, including location, outline, height, framing and detailing.

8.3.2 Do not enclose or "condition" historic front porches with permanent walls.

8.3.3 Enclose rear or side porches only with removable, temporary panels and maintain "open feel" and features of porch framing in front (Fig 4.12).

8.3.4 Do not redesign or re-locate porch steps other than in original position.

8.3.5 If porch and architecture supports decorative awnings (fabric) and/or canopies, use to enhance shade during the day.

(Use all of Chapter 8.3 for review in Commercial and Residential porches.)

Construction, Enclosures & Connection

Appropriate

8.3.6 Preserve (retain, restore and maintain) any original porch enclosures. For enclosed or screened porches, address the integrity of window glazing, profiled framing, screen doors exposed to weathering and wear that are intended to be periodically maintained.

8.3.7 Preserve railing construction, only adding balustrades where none existed for safety using material and design compatible with the house.

8.3.8 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

8.3.9 **If original porches cannot be determined using photographic or physical evidence, then provide a design that is compatible with the architecture of the building and/or in keeping with similar structures in the adjacent residential area.** Generally, replacement trims, decking, and railings should be proportionate to the original home. Wood framing is preferred for most residences unless original porch was brick, stone or mid-20th Century style originally used concrete, terrazzo or metal railings.

8.3.10 Retain later-period porches that match modern changes, additions or upgrades with significant architectural history.

8.3.11 Screen walls are permitted as long as installed to the inner plane of the architectural columns and behind balustrades to retain visible elements.

Fig. 4.12: Properly vs. Improperly Enclosed Porch Design

APPROPRIATE:

This side porch (not in Fort Valley) was enclosed using interchangeable clear glass or screens with wood framed divisions behind columns. The entire enclosure system is set behind the balustrade and posts.

INAPPROPRIATE:

Both images: JB+a Photo Archives

This house (not in Fort Valley) has full front porch enclosed with permanent walls, inappropriate windows and clapboard siding where open porch railings should be. This alters the form of the home dramatically.

Inappropriate

8.3.12 Do not remove, replace, reduce, cover, or alter original porch material.

8.3.13 Do not permanently enclose and create "conditioned space" of any architecturally significant porch without the change being made so that it is "reversible" to, and giving the appearance of, the original, open porch. Use full sheets of glass for the opening size (Fig. 4.3).

8.3.14 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes on wood or brick.

8.3.15 Do not install permanent window glass in replacement for, in front of, or encapsulating existing porch elements.

8.3.16 If original enclosed "sun porch," do not install "stylized" residential windows where temporary panels were intended. Avoid divided light sashes or plastic (grid-between glass) window frames incompatible with house style (see Fig. 4.3) and generally choose darker hue or paintable frames than white. Original enclosed porches often intended for "weatherization" with storm windows and removable screen units. Use interior magnetic snap-in storms with screens. Look for pintles and original hardware to attach units. (Interior sun-screening devices are proven to be as effective as insulated glass.)

Columns, Balustrades & Millwork

The modest or ornate style (and often social status) of a historic home was reflected in the type, amount and craftsmanship of porch millwork details.

8.3.17 **Preserve (maintain or restore) and do not remove, cover, or alter architectural decoration** such as brackets, dentils, gingerbread, "fish-scale" shingles, window hoods and lintels and trim work or molding.

8.3.18 Preserve significant upgrades or contextually-appropriate design changes.

8.3.19 **If original columns do not exist, replacements can be ordered in contemporary materials such as fiberglass-reinforced-plastic (FRP) however ensure that the finish is capable of applying paint, manufactured seams are not dominant, and the scale in diameter or width is adequate for the porch and the scale of the home.**

8.3.20 Replace missing columns or millwork, or insensitive materials such as wrought iron based on accurate duplication or close visual approximations of the original. Use historic photographs and neighboring properties.

8.3.21 Do not introduce or substitute columns of different style to the building.

Coverings, Eaves & Porch Roofs

8.3.22 **Preserve (maintain or restore, not alter) original porch roof shape** and pitch, eaves, rafters, overhang and connection onto the home.

8.3.23 Maintain original size and shape of dormers if present.

8.3.24 Do not add dormers where none existed originally or to portions of the roof that are visible from the public right-of-way.

8.3.25 Generally porch roofing materials match that of the main roof system. Retain matching roof materials where possible.

8.3.26 **Standing seam metal is appropriate on a few types of buildings,** usually a vernacular farm-house, industrial shed or 19th-century cottage.

8.3.27 **If replacement is necessary and roof covering is proven to not be made any longer, substitute an approved "architectural" compatible roofing material depending on the age and style of the porch. Porch roofs are closer to view.** "Built up" composite shingles, can have a look and dimension of materials like slate or shake. Recycled rubber products, formed into slate shapes and stamped metal tiles are options.

8.3.28 **Preserve the underside materials of porch ceiling.**

All Images: Fort Valley, 2010-11

Fort Valley's Everett Square has priceless porches. Columns and millwork specific to district: A) Turned columns on the oldest porches, this porch facing Everett Square has curved wood rails and flat stenciled brackets, also on many of the local Folk Victorian styled homes. There are dozens of high-style Victorian-era porches. B) "Eastlake" style spindlework with Second Empire porch roof and C) Gothic Revival shown here. D) Other Folk Victorian, "Free Classical" Queen Anne and Colonial Revival styles have classical columns. Here poured concrete steps are Art Deco style. E) "Back-to-basics" elegance of a battered wood Craftsman-style column set on top of a brick pier (or full brick porch).
F) Appropriate handrail transition of two eras of modifications. District-specific, early-20th-century porch upgrades (some full brick construction) and poured cement steps are contextually significant.

Fig. 4.13: Properly vs. Improperly Extended Porch Design & Covering

APPROPRIATE:

Fort Valley, 2011

This porch, with auto-porte-cochere over the driveway, was most likely added (with artistic wood sunscreens) at a later date. However, open porch was saved, extension stepped in where porte-cochere added and wood materials were kept the same.

INAPPROPRIATE:

JB+a Photo Archives

This bungalow (not in Fort Valley) has an almost identical full length front porch as the example left, inappropriately enclosed with walls (not glass or screen). Aluminum awnings from a later time period have been added, as well as an aluminum car-port extension to the side & into the front yard.

8.4. Exterior Walls and Insulation

8.4.1 **Preserve (maintain or restore, not alter or remove) original siding** material and features of the siding up into the gable ends.

8.4.2 **Generally wood, brick, masonry or stone are considered the most appropriate materials on historic homes in the district. Beyond aesthetics, modern manufactured products applied to historic framing and surfaces may permanently off-balance the intended vapor transmission and moisture levels, and increase the deterioration rate of most historic natural materials.** (See Items #8.4.7 & #8.4.8 below)

8.4.3 If the original or historically-intended siding (material and pattern) is repairable and/or "healthy" then it is not recommended to remove, replace, reduce, cover or alter the siding material on historic homes.

Siding, Clapboard & Gables

Appropriate

8.4.6 Maintain the longevity of painted wood material. Use mild detergent, soft bristle brush, and hose-pressure rinse to clean. Regularly scrape, sand, prime and paint small patches of flaking paint. Raw wood can be pre-treated with natural oils. (See Appendix IV.3, NPS Preservation Brief #1 for guidance.)

8.4.7 **Repairing and selectively replacing wood siding elements with matching wood authentically maintains the historic visual character of the building.** New wood should duplicate or be very similar to the size, shape, grain direction, and when possible, species of the existing. In cases where repairs/replacement is necessary on a public-facing façade and finding matching material is problematic, removing and reinstalling siding from a rear elevation should be considered. (See Appendix IV.3, NPS Preservation Brief #8 for guidance.)

8.4.8 **In limited situations, use of contemporary and/or synthetic siding materials with similar visual characteristics of the existing siding may be permissible but will require additional review and specific approval by the HPC.** Special situations may include severe deterioration or disaster events where all siding must be replaced and for new construction. Contemporary and synthetic siding materials include fiber-cement siding, metal siding, and vinyl siding. (See Appendix IV.3, NPS Preservation Briefs #8, #14, and #16 for guidance).

8.4.9 Repairing and selectively replacing historic decorative elements and ornamentation should match features based on physical or photographic evidence. If no evidence is available but features are known to previously exist, then replacement based on comparable features of similar age and style homes in the immediate vicinity may be permissible upon approval by the HPC.

8.4.10 Ensure earth and foliage have the least contact with wood siding and sills.

8.4.4 Ensure any changes to exterior walls are reversible to the historic surface.

8.4.5 **Older walls MUST breathe. Insulation should not be at the expense of filling wall air space (that will trap moisture and can breed mold) or with irreversible adhesion (such as foams).** Fiberglass batting below floors and above ceilings, as well as rigid reflective foam panels under roof, plus storm windows will cut air infiltration through floors and walls. (See Appendix IV.4)

Fort Valley, 2010

jB+a photo archives, 2007

Siding generally has the same type of material from the bottom sill (at the top of the foundation) up into all gables. (Left) A modest Fort Valley "Folk Victorian" bungalow with narrow wood clapboard reveals and decorative scallop wood shingle front gable. (Right) An example of high-style "Queen Anne" Victorian with change of pattern and/or material with each level.

Inappropriate

8.4.11 Avoid installing synthetic siding products (vinyl, aluminum, Exterior Insulation Finishing Systems (EIFS), etc.) as a "quick fix," or visual "enhancement" over historic wood siding, stucco or brick. (See Item #8.4.8 and Appendix IV.2)

8.4.12 **Do not sandblast or use any abrasive method to clean or strip, including high-pressure water,** on any type of historic exterior surface. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes. (See pg. A.9 standard #7)

8.4.13 Do not use water sealants or penetrants on historic wood or brick. If material is damaged and requires sealant, only use those recommended for the treating older materials that come from a qualified restoration chemical distributor, on that area. Ensure moisture is not originating from "rising damp" in the foundation, mechanical problems or roof leaks. (See Appendix IV.3, NPS Preservation Briefs #1 & #39 for guidance.)

8.4.14 **Chemical "fixes" are not recommended to repair or replace siding, treat walls or wall cavities of historic homes.** (i.e. expandable foam, penetrants, "vinyl paint," spray-on adhering insulation, not in existence to original construction and not reversible to the historic wall systems (See item #8.4.5).

8.4.15 Do not paint unpainted natural historic brick or stone.

8.4.16 Do not use mechanical fasteners such as nails or screws that will corrode or cause corrosive reaction when in contact with materials.

Masonry Walls & Applied Coatings

Building walls are perhaps the most important mechanical system of a historic building. Built before air conditioning and to react to moisture or heat, air space within historic walls serves as insulation as well as "breathing" space for the building. Soft, historic materials are intentional and necessary for expansion and contraction and will be damaged quickly by moisture "wicking" upwards in the wall system. Known as "rising damp," this phenomenon is worsened by later applications of exterior stucco, multiple coats of latex paint on exterior walls, and modern brick sealers on interior walls that have had their plaster inappropriately removed.

NOTE: **If the interior plaster walls are showing weakening and paint damage, look for exterior causes first.** Water infiltration in the form of "rising damp" from high water tables or dampness in foundation may require exterior foundation French drains to divert water. Leaks in the roof or structural stresses due to wall removal, or remodeling over time go unnoticed for years. Problems in load-bearing masonry walls should be addressed first.

Appropriate

8.4.17 Ensure no water infiltrates masonry walls and ground water is diverted away (above and below ground) from masonry foundation and piers.

8.4.18 If the exterior masonry (or stucco) is already painted, and the paint layer on the substrate is stable, repainting the exterior is appropriate.

8.4.19 **Removing paint when it can be accomplished without damaging the underlying masonry.** Additional considerations may include returning the building to its original appearance and circumstances where removal of the paint corrects a problem attributable to its application. (See Appendix IV.3, NPS Preservation Brief #1 and 8.4.24 and 8.4.26 for additional guidance).

8.4.20 **If replacing or repairing masonry, make sure that the characteristics of any new brick match that of the old** (size, shape, porosity, surface finish), **and older mortar MUST be repointed ONLY with "like" mortar to original.** This is not only for the building style but also to work with the shrinking and swelling of the entire historic masonry system. (See Appendix IV.3, NPS Preservation Brief #2 for guidance.)

8.4.21 **Clean masonry ONLY if necessary.** Treatment should be gentlest means possible and never damage masonry. Start with water only then mild detergent solution with gentle (non-wire) brush and garden hose-pressure rinse. Difficult cleaning situations will likely require specialized products specifically formulated for historic masonry. (See Appendix IV.3, NPS Preservation Brief #1 for info.)

Historic brick is softer in nature due to materials and firing technology of brick. Older brick expands and contracts greatly, therefore mortar often MUST be soft. Portland cement mixes may cure quickly but they are much too rigid for the movement of the brick. This corner was pointed with improper, hard mortar and will eventually entirely fail.

jB+a Image Archives

Portland Cement-based stucco was a historic material applied to many wall surfaces in the early 20th-century in both original design and as a cover-up for failing masonry. This material should be assessed if it is an added layer or if the stucco was original to the building style.

jB+a Image Archives

8.4.22 Respect certain styles of homes in the area such as Craftsman, "revivals," Art Moderne or "contemporary" periods that might use smooth stucco, engineered brick and cast-in-place concrete for detailing.

Inappropriate

8.4.23 **Do not paint, add water sealers or apply clear coating of any kind to unpainted masonry surfaces.** These change the "breathable" nature of the wall system, perhaps permanently. Siloxane-based masonry sealants may be suggested that allow better vapor transmission, if absolutely needed. (See Appendix IV.3, NPS Preservation Brief #1 for guidance.)

8.4.24 **Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on walls. Use chemical strippers and cleaners formulated for the soft historic material that will not break the outer "crust" of old brick or patina on stone.**

8.4.25 **Do not repair or re-point soft, historic masonry (as late as 1930s) with harder (Portland cement)-based mortar or contemporary engineered bricks. These materials are too hard and rigid for the softer (lime and sand based) composition of historic mortar, and will cause permanent irreversible damage to the masonry wall.** (See image above & Appendix IV.3, NPS Preservation Brief #2 for guidance.)

8.4.26 Do not uncover a past problem. Research history of covering, veneers or stucco on your building for maintenance reasons long ago such as poor masonry, a fire which compromised the brick, or natural disaster.

8.5. Roofs and Roof Lines

8.5.1 Roofing takes the most abuse from the elements. It is expected to be replaced, yet maintained. The more a roof costs is generally the longer it will last. Slate can last centuries, metal 80 to 100 years, and other materials less in age. The longevity of materials should match that of the historic home, resulting in much added value to the property.

8.5.2 A general rule for roofs and roof lines is to assess what is seen from the public right of way and preserve the basic form of the roof system (flat, pitched, gabled, arch, etc.) and materials.

8.5.3 **Preserve (maintain or restore, DO NOT alter) original main roof shape and pitch, eaves, rafters, overhang, and connection onto the home.**

8.5.4 Maintain original size and shape of dormers if present.

8.5.5 **Do not add dormers on building fronts where none existed originally.**

Shingles & Covering

Appropriate

8.5.6 Maintain the longevity of the original material if it is of a quality such as slate or metal where individual sections can be repaired.

8.5.7 **If replacement is necessary and roof covering is proven to not be made any longer, substitute an approved "architectural" compatible roofing material upon the age and style of the home.** New, composite shingles are built-up to gain a look and dimension of materials like slate or shake, in many colors or earth tones. Recycled rubber products, formed into slate shapes are installed in the same manner and fiberglass replacement terra-cotta are options. Stamped metal is still available today.

Inappropriate

8.5.8 Do not use roofing material of different color or composition than what has a visual appearance of what would have been originally used.

Roof Pitch

8.5.9 **Retain intended roof pitch. This is an important feature that greatly identifies the intended style of the historic home.** Older homes often depend on the high attic space for proper ventilation. In districts with a common builder or home style, changing the pitch on one home can visually affect the entire block.

Fort Valley, 2011

Fort Valley, 2011

Fort Valley, 2011

(Above left) Most early 20th-century homes have asphalt, tabbed shingles.
(Above left) Late 19th-century, Folk Victorian style cottages may have had low standing seam, crimped metal roofs (save chimneys).
(Right) Dimensional roofing such as "architectural" tabbed composite shingles, slate or recycled rubber products are appropriate. With longer wear they give good coverage and profile on large Everett Square roof surfaces.

Fort Valley, 2010

jB+a Photo Archives

(Above left) A few custom designed (ca.1920) homes in Everett Square have regular-laid "American Spanish Tile" roofs (metal or terra-cotta).
(Above right) Stamped metal shingles are an appropriate, long-lasting, and quality material for all late 19th and early 20th century houses (some bungalows) and churches.

Eaves & Parapets

8.5.10 Preserve (maintain or restore, not remove, cover, or alter) the eaves and architectural decoration such as brackets, dentils, gingerbread, caps, flashing and trim work found along the roof edge.

8.5.11 Replace missing eave trim and millwork based on accurate duplication or close visual approximations of the original. Historic photographs are a primary reference source. Match to the original material.

8.5.12 Some gutters can become an architectural feature. Repair or replace broken gutters in kind. Half round copper gutter was a common material prior to aluminum. Many wide-eaved roofs do not require gutters.

8.6. Chimneys

Chimneys are a common building element on historic and traditional homes and buildings. Their presence (and form) is often a stylistic extension of the home, sometimes included as a prominent form-based feature on a building and always a functional key to the history of the technology of heating (and cooling) a building from the day the structure was built. The functional needs of contemporary HVAC systems, heating plants or gas fireplaces have caused the older chimney to "technically" not be "needed" any longer. However, the value of functioning fireplaces to historic home owners is overwhelmingly worth the value of retaining good, operational chimneys. Original chimneys, even if not used to their historic degree, remain a very contextual and character-defining feature.

Chimneys are found throughout the Everett Square neighborhood as a very unique feature, designed with a higher degree of focus on craftsmanship and masonry then those found in many other historic districts. This could be yet another extension of the show of wealth that this community was built on, giving aesthetic and social value (intricate to simple) to chimneys in Everett Square.

All left: Fort Valley, 2010

(Above left) Tall, Victorian-era (turn-of-20th-century) style chimneys in Fort Valley's Everett Square neighborhood have a unique corbeled flair at the top with fluted flue.
(middle) The modest chimney of an early 20th-century cottage still contains a flair & corbel but is much more refined.
(Above right) Minimal styling of chimney on a Minimal Traditional Colonial Revival style cottage reflects the simplified style of the home.

(Above) The style and craftsmanship of residential chimneys is an extension of the style, and even social status, of the home.

Appropriate

8.6.1 **Preserve (maintain or restore, not remove) original chimneys in their intended design & materials** as an important feature of any home. Follow masonry repointing and cleaning guidelines for repairs (see all of Chapter 8.4 and Appendix IV.3 *"NPS Preservation Briefs"* 01, 02, 04, 17).

8.6.2 Have masonry chimneys checked for stability (potential re-pointing of mortar) more often then the masonry of the home (every 15 - 20 years). Chimneys, standing taller then the roof, are one of the most weathered parts of a traditional home. A bit of leaning can be normal do to the softer, historic masonry material, constant sun (heating and drying) exposure, prevailing winds and rain on elevations at a regular basis.

8.6.3 For very tall chimneys, appropriately placed bands or metal stabilizing braces set into the roof line, may be appropriate to stabilize.

8.6.4 Preserve the functionality (or presence) of used or unused chimneys by having a professional re-line the flue with new flue liners. This greatly eliminates heat escaping through mortar cracks in attics and walls, gives stability and upgraded air-tight quality down to the fireboxes. Ensure liners are heat rated for the intensity of use (gas logs (ONLY), wood fires or re-routed furnace flues). Unused chimneys can be used as wiring chases.

8.6.5 Install new chimney caps to best control flues and drafts. If they stand off the top ensure they are not shiny metal and have a low profile.

Inappropriate

8.6.6 **Never remove original chimneys from homes.** Especially for new, uninterrupted roofing. Install new roofing around a chimney, with appropriate flashing, maintaining the traditional look and style of the home.

8.6.7 **Do not cut off or shorten chimneys from the original intended design.**

8.6.8 Do not construct sided or "hanging" exterior chimneys.

8.6.9 Do not paint, add water sealers or apply clear coating of any kind to the unpainted surfaces of masonry chimneys. These may change the "breathable" nature of the material from the inside of the flue to the exterior or peel with the extreme heating and cooling of the chimney.

8.6.10 Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on chimneys.

8.6.11 Don not immediately remove chimneys from interiors. Many chimneys or masonry hearths were built to be load bearing and stabilizing to the home. This impacts the stability of retaining the chimney on the exterior above.

8.6.12 **Do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks, unless the home originally used this** (see guideline item #8.4.24).

8.6.13 Do not build dormers around or attaching to chimneys if they are visible from the street This changes the exterior appearance or style of the home.

8.7 Residential Yards

The yard is a common feature to the residential setting. Not readily found in commercial districts, where most green space is intended for the public, the residential yard is a place for the enjoyment and relaxation of the resident, as well as a character defining element for the neighborhood as a whole. Single family homes will generally have their own yards to the front, back and side of the home up to the property line, while duplexes or multi-family properties may have joined yards or segmented areas of the general property. Yards are also intended for the growth of trees to keep the residential property shaded and to contribute to the overall benefit of the neighborhood. The physical treatment of the yard is an intended product often contributing to the character of the neighborhood and should be considered an extension of the style of the home.

Both left: Fort Valley, 2010

j8+a photo archives, 2007

(Above left) Most homes have traditional, open landscaping (no fences) in fairly large front and side yards with driveways and landscape aprons along a system of city sidewalks.
(Above right) Blocks without driveways may make more use of lush foliage, small gated yards and "cottage gardens."
(Right) Natural yards, intentionally rustic, **may only work with the topography of a few select properties in Everett Square.**

Landscape Features & Surfaces (ADA ramps)

8.7.1 Make landscape features (personal amenities, lighting, sidewalks, plantings, etc.) visually compatible with the building and neighborhood (*i.e.* engineered or natural composition, see Chapter 8.8 "Concrete").

8.7.2 Construct free-standing gazebos, pergolas, fountains or decks only in rear yards.

8.7.3 **If a ramp must be constructed to access a home do not remove or alter any historic built-in features of the home or anchor ramp into the home. Construction and connection must be totally reversible to the original architecture of the home.** Construct the ramp (if possible, from a side drive or walk, to a rear deck or entrance) with as much freestanding structure as possible, using materials (wood or fiberglass lumber) that are in keeping with common materials of the home. (see Chapter 7.2, pg.D.7)

8.7.4 Avoid the use of ponds or "pooled" water features in front yards unless there is historic evidence of one previously existing and screen for safety. If water features are used in rear yards, ensure that they have a system of movement so water does not become stagnant.

8.7.5 Install shade and decorative trees as much as is possible for the yard - check with applicable city codes for species to use or avoid.

8.7.6 Use permeable surfaces such as grass and gravel as much as possible to help drainage and avoid unnecessary lot coverage with concrete.

8.7.7 **Do not park vehicles or construct parking pads in front yards.**

Fences, Steps & Retaining Walls

8.7.8 **Preserve original retaining walls and open yards where they exist.**

8.7.9 **Add iron and/or brick fences ONLY in yards where appropriate to home. Generally, do not use around most Everett Square yards.**

8.7.10 Wood picket fences (no PVC), can be added to small to mid-size front or side yards facing a public street of any period home. These may be stained or painted, no taller than 42 inches, and with pickets spaced up to 4 or greater-then 6 inches apart (check with local code for required spacing).

8.7.11 **Use flat, wood board privacy fences ONLY around rear yards, no taller than 6 (six) feet tall (or 5 (five) feet along street-edge, corner lot rear yards), and located no closer to the front façade than approximately half depth of house.** "Finished" sides must face out.

8.7.12 Do not use chain link fences unless the character of a mid-20th century neighborhood or home style allows, and ONLY in rear.

8.7.13 If use of a chain link fence is found to be appropriate and is necessary, use only in the back yard, use dark green or black to blend with landscape and do not install past the rear facade of the house.

8.7.14 Do not use freestanding, fieldstone or "dry laid" walls.

8.7.15 Assess exterior steps or walks outside the home should be designed with engineered (concrete), traditional (brick, slate, hex, timber, or pavers), or rustic/natural (gravel, clay, or chip) as it would fit with style of the home and within the surrounding neighborhood.

8.8. 20th-Century Auto Features

Aggregate Concrete Drives & Walks

Throughout the Fort Valley Everett Square neighborhood there are curb cuts and driveway aprons for most homes. Many use aggregate concrete (see SPOTLIGHT: "Fort Valley's Aggregate Concrete" at the end of this section, pg. D.22) and a slightly rounded squared-off curb-and-gutter with a slight rise of the driveway apron that is a pattern feature in the neighborhood. Many were possibly originally poured in the 1920s.

8.8.1 Maintenance and repair best achieve the preservation goal of minimal intervention and the greatest retention of existing historic concrete fabric.

8.8.2 Where curb or driveway apron elements are severely deteriorated replacement may be necessary with "like" materials. The longevity of the material in over 80 years of use shows the quality of the product and the color and texture are important to the environment.

Fort Valley, 2010

Fort Valley, 2011

8.8.3 If curb or driveway apron elements need to be re-poured (with other type of concrete) attempt to match the hue, profile, height, curved entry "cut" corners and inset "bevel" of driveway slope to street.

8.8.4 With new construction, match the grade of lot, apron-width to sidewalk and height above street to neighboring parcels to allow for good drainage of storm water and general appearance.

Auto Sheds & Residential Accessory Buildings

Accessory buildings such as garages, barns, sheds, carriage houses, and greenhouses are considered important elements of the historic district and, where visible from the public right-of-way, are afforded the same protection as homes and structures. These buildings serve as secondary buildings on the property and are considered support (or accessory) buildings to the primary building; i.e. the house, the shop, etc. For this reason, it is important that the accessory building retain their functional appearance and remain secondary in scale yet visually complimentary in material, proportion of trim, massing, etc. of the historic home on the property.

Until the mid-20th century most families owned and maintained only one automobile. Garages remained quite small and diminutive in stature with a single bay garage door and perhaps limited additional space for storage. As secondary and primarily utilitarian structures, garages were generally constructed with simple, affordable materials (wood-frame with metal or wood siding, or concrete masonry block construction).

The prosperity experienced after World War II influenced American life in many ways. Higher disposable incomes and two-income households resulted in the expansion of the American car-culture. Attached garages made their debut in the 1940s and gained popularity through the 1950s.

The porte-cochere, an architectural remnant from the days of horse drawn carriages are typically associated with high-style architecture and the homes of the wealthy, became a common feature on middle-income residences of Everett Square in the 1920s and 1930s. Also common to the neighborhood in the early-20th-century porch extensions and commissioned home additions with auto-features. This arrangement also facilitated the utilitarian side-entrance which set in motion a reorientation of interior house arrangement and floor plan design. Through the 1930s, the garage remained a secondary, detached- usually in the rear of the property- structure accessed by a narrow, linear driveway passing on either side of the house and, where present, through the porte-cochere.

8.8.5 **Preserve (retain and repair) any significant original or historic accessory structures or auto-features such as tire-path driveways, drives, carriage houses and garages.**

Fort Valley, 2010

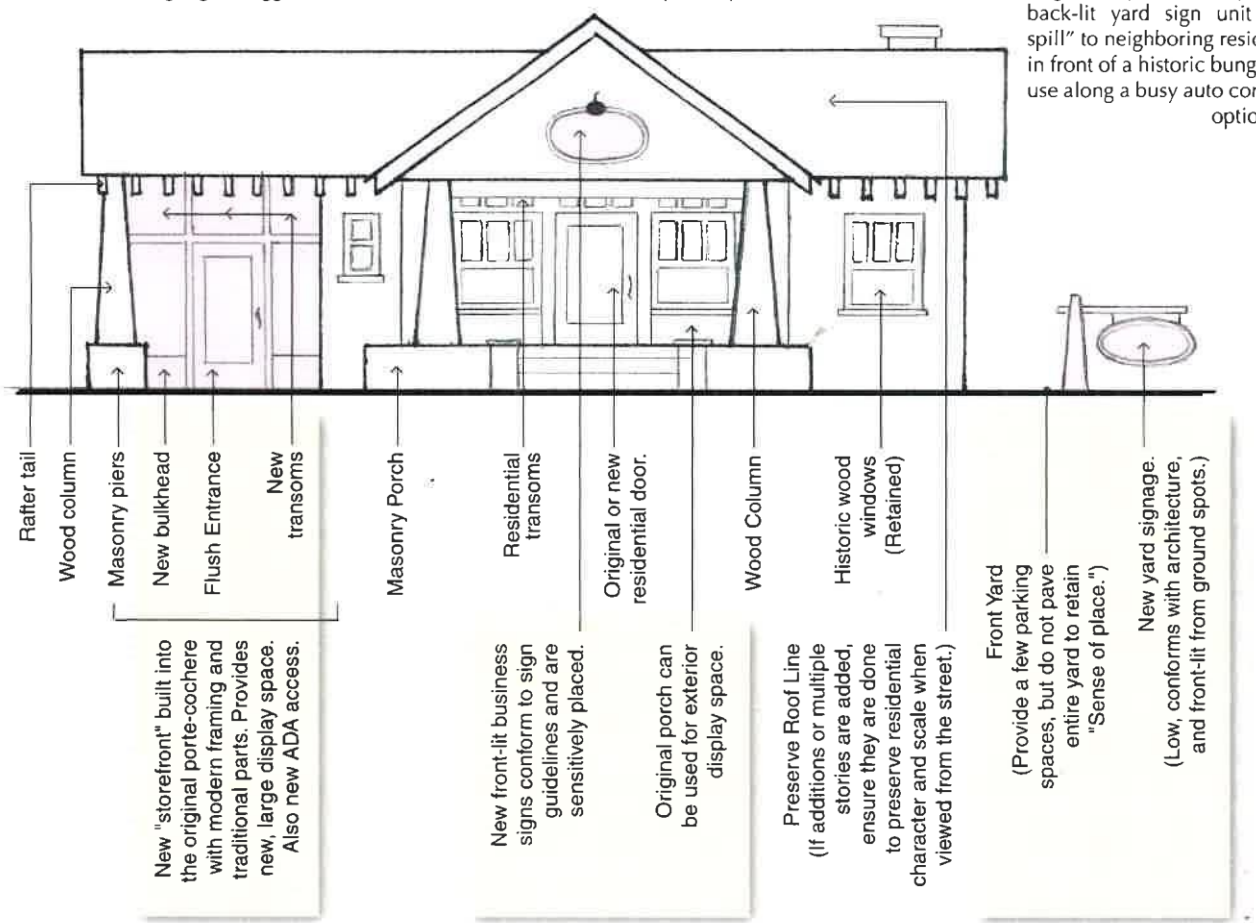
Fort Valley, 2011

8.9. Residential Adaptive-Use & Sign Placement

The Fort Valley Everett Square Local Historic District has homes that have been converted to business, professional or office use and more demand along auto-corridors. When this occurs, many new factors, from patron parking to signs and advertising are introduced to the residential environment (and aesthetic). The illustration below gives suggestions on how to best use the yard and portions of the traditional house for commercial conversion. Neighborhood-scale, mid-20th-century auto-commercial is can also follow these suggestions, near homes and slower moving traffic.

Fig. 4.14: Properly Added Residential-to-Commercial Features:

Shaded areas & highlights suggested for commercial conversion as example only.



jB+a Image Archive

(Two above) A coordinated, and well-scaled, set of home and yard signs.

jB+a Image Archives

(Right) Simple, contemporary, stenciled back-lit yard sign unit avoids "light spill" to neighboring residences. Placed in front of a historic bungalow/office re-use along a busy auto corridor is a good option for visibility.

Fort Valley, 2010

(above) Fort Valley Everett Square yard sign properly scaled and placed in front of Queen Anne converted to retail use. Style and materials of sign match character of the district.

(Below) Auto-oriented signs and bldgs. within the local historic district. Scale and context & wide sidewalk is good. Full back-lit signs no longer advised. Basic landscape and trees at corner would soften appearance, cool corner, tie in residential street and still allow visibility.

Fort Valley, 2010

8.10. New Residential Construction

New in-fill development or new construction to replace a structure that has been lost should continue the established pattern of the neighborhood environment (generally taking in consideration the remainder of the block to each side and what is directly across the street). See Section D, Chapter 7.2 "Common Residential Building Forms" for guidance on choosing the correct roof and building combination.

(Note, 2008 "traditional neighborhood development" (TND) in similar size city is excellent example.) Roof lines and forms often coordinate residential block-faces or groups of homes built at the same time (or by the same builder) in context to each other. Eaves, verge-boards, pitch, and overall height generally conform among neighboring homes. Front porches and yards "greet" the sidewalks.

Conway, SC, 2009

Placement and Construction

8.10.1 Align new construction with the front and side yard setback with the existing structures in the adjacent neighborhood by either:

A) Setback even with all other homes if there is a developed pattern to the neighborhood or complex of dwellings, or

B) if the established pattern is a random setback, take the average setback of all original homes (excluding new additions) in that block face using a common line (street or walk).

8.10.2 Build in "contemporary compatible" construction where construction can be easily identified as new but the form is in context. Avoid exact replication of previous house forms unless the reconstruction is on a highly significant landmark based on documentation and plans of the original, otherwise this would be "creating false history."

8.10.3 Materials used on new construction should be consistent with the appearance and application of materials on existing structures in the adjacent neighborhood (brick, wood, stone, etc.). Materials such as cement fiberboard siding are acceptable where wood is predominant.

Scale and Form

8.10.4 Foremost, design the new construction in the same residential form consistent with the established patterns of the neighborhood - if traditional mix there is leeway to design in the most contemporary form.

8.10.5 Design the roof form to be consistent with adjacent structures.

8.10.6 Limit the number of stories of new construction to be equal to or compatible with adjacent homes on either side. The HPC may reserve the right to deny additional stories if the home appears that it will be out of scale with the building forms in the surrounding residential area.

8.10.7 Design the new construction to be of similar height, width, and proportions of existing structures in the adjacent neighborhood, taking in consideration:

A) Foundation height;

B) Floor to ceiling height;

C) Use of porches (in depth, height, massing, columns)

8.10.8 Design composition and arrangement of parts (shapes, sizes, placement of windows and doors) to be consistent with existing homes.

Style

8.10.9 Design the characteristics and placement of exterior decoration on new construction to continue that of existing structures in the adjacent neighborhood, if there is an established style to the neighborhood.

8.10.10 Avoid reproduction of styling which is too faux, such as using all old materials to build a new home, creating a "false sense of history."

8.10.11 In a neighborhood of traditionally mixed styles of homes, after conforming to placement and scale, one may design in a contemporary style that is compatible with the surrounding area.

8.11. New Residential Additions

When constructing an addition to a historic home, it is important to realize that many historic buildings cannot support additions. Often, to get the desired addition major reconstruction of very significant features is required. Adding these major building features, much like removal of small features, has the potential to degrade the historic residential environment. A building's structural integrity and the height, scale and massing of surrounding buildings are paramount when determining whether a dwelling can support an addition.

Views from the Public Right-of-Way

8.11.1 If small roof rooms, decks, cupolas, skylights, mechanical screening, or egress structures are added to residential structures, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas. The HPC may require illustrations showing the additions as they would be seen from other vantage points and will suggest the appropriate scale of additions to roofs.

Home Additions in Context

8.11.2 If additional square footage is necessary, designing the new addition to the rear of the structure is preferred to adding another story if space is available to the rear of the building. This will not interfere with the original form of the home as seen from the public right-of-way.

8.11.3 Inset new walls from the corner and lower roofs when framing additions from the sides of the home, allowing the original form of the historic structure to be "read."

8.11.4 Use of new construction material is permitted and welcome. Offset board or brick pattern slightly. Being able to differentiate the new from the old is important.

8.11.5 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings, and general type of materials), with the goal of complimenting the existing building style as well as the existing homes in the adjacent neighborhood area.

jB+a Photo Archives, 2006

This side addition to the historic gable-end has been done in a consistent manner to the form of this home in a National Register District. It uses a gable end, not dominating the architecture, matching the foundation height with a slight visible variation in height, and using new windows with identical divisions (yet with no shutters).

jB+a Photo Archives, 2006

(Right) Close-up of the same home (shown above) and the materials, differentiated new to old. Siding (new to the right) is separated by a vertical strip of trim and is contemporary cement-fiberboard compared to the original wood.

Residential Rooftop Additions

Adding to (or preferably into) roof areas can be a functional way to increase space or add living space to residential rehabilitations in established neighborhoods. Locate roof & height additions toward the rear.

Appropriate

8.11.6 Ensure roof additions or connection into existing roofs do not adversely alter water run-off.

8.11.7 Use a like form of roofing material.

8.11.8 Ensure loads are positioned over load-bearing interior support.

Inappropriate

8.11.9 Do not add full floors as rooftop additions. This permanently alters the original building form.

8.11.10 Do not add through roofs just for expanding interior ceiling height.

8.11.11 Do not remove important structural members of the building to build in new roof access - choose an interior room to construct stairs.

8.11.12 **Do not add dormers to roofs facing public streets where none originally existed.** Do not extend to meet the plane of the primary walls below or extend beyond the eaves. Do not connect to, or extend higher then, original ridgeline of the roof. (i.e. "float" new dormers in roof plane).

NOTES:

SPOTLIGHT: Road Design & Aggregate Concrete

The directors of the "Dixie Highway Association" were paving a north/south interstate road system from Canada to Miami, FL from 1914 until the early 1920s. This included paving road between (and through) Georgia cities along its route, at which time the original highway alignment came through Fort Valley. The newest road paving technologies would have been introduced to the community very early, when compared to surrounding cities. Fort Valley apparently embraced the technologies for its own streets during the peak development period of the City during the 1920s.

Fort Valley's street systems, throughout the city have a unique, early 20th-century design to the curb, gutter and driveway cuts that must be noted.

One of the defining features of the neighborhood environment and downtown is that Fort Valley retains a significant quantity of original "aggregate concrete" throughout the historic districts. The decorative process of exposing aggregate has been around since the early 1900s and has traditionally been accomplished by removing the outer 'skin' of cement paste on laid concrete to uncover a decorative coarse aggregate (either batched into the concrete mix or seeded onto the surface). The result is a durable and skid resistance finish.

This process was utilized on curbing throughout the city, on sidewalks in the downtown and around Everett Square, and on driveway skirts in the residential district. This durable finish likely represents a single coordinated construction episode in the early 20th century. As such, remaining aggregate concrete sidewalks, curbs, and driveway skirts should be retained wherever possible.

(Below) The rich color, texture and high-quality "aggregate concrete" (ca.1925) is found in street materials, sidewalks, driveways, curb cuts and cast curb design throughout the Everett Square AND local historic commercial districts.
(Left) Poured concrete cub design, within surrounding Fort Valley State University neighborhoods (not in local historic district) show the same design

SECTION E

DEMOLITION, RELOCATION AND STABILIZATION

Chapter 9:
Process of Caring for Buildings

The demolition of historic buildings diminishes the built environment and creates unnecessary waste. **Because demolition is irreversible, all possibilities for saving a threatened historic structure should be explored.**

Fires and unexpected catastrophic events can happen and will be inspected. If a building must be removed for legitimate purposes, please refer to Section B (Chapter 4) of these guidelines will form a basis for designing a new, compatible structure for the area.

Demolition and/or relocation is only appropriate in very specific and narrowly defined circumstances. No demolition should occur without approval of post-demolition plans. In addition to these guidelines the *Secretary of the Interior's Standards for Rehabilitation* (specifically standards for stabilization) and "mothballing" strategies are promoted to aggressively pursue remedies for the preservation of historic properties endangered by disreaard or catastrophe to based on their structural integrity.

"It is the policy of the City to encourage the preservation of historic buildings, structures, sites and areas which constitute a part of the historic fabric of the city or its respective neighborhood." ("Fort Valley Historic Preservation Ordinance" Chapter 50-7)

"Demolition by neglect" is recognized as the preventable demise of a historic building due to willful lack of maintenance. In the City of Fort Valley, within the local designated historic district, these issues are typically addressed through the Historic Preservation Commission's monitoring of local Historic Districts and Peach County Planning and Zoning enforcing code compliance.

Additional information can be found for demolition or relocation procedures in the "Fort Valley Historic Preservation Ordinance" Chapter 50-7, and as modified, reprinted in these guidelines in the References & Resources Section, Appendix II.

9.1. The Need for "Ordinary Maintenance"

The HPC cannot impose itself to force maintenance or review of anything that is not a "material change in design, material or outer appearance," therefore not requiring a Certificate of Appropriateness (see Chapter 2.1).

Property owners of individual properties anywhere within the City or of designated historic properties or landmarks should not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. Such conditions as broken windows, doors and exterior openings which allow the elements and vermin to enter, or the deterioration of a building's structural system would be conditions that would constitute failure to provide ordinary maintenance or repair.

"Changes and Uses Not Prohibited" (Taken from Fort Valley Historic Preservation Ordinance (Section 50-8), also found in Appendix II & III)

A) *"Nothing in this chapter shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature n or on an historic property or property in an historic district when such maintenance or repair does not involve a material change in design, material, or outer appearance thereof, nor prevents any owner from making any use of his property not prohibited by other laws, ordinances or regulations."*

B) *"**ORDINARY MAINTENANCE AND REPAIR** of any exterior architectural feature in or on an historic property to correct deterioration, decay or damage or to sustain existing form, and that does not involve a material change in design, material or outer appearance thereof, does not require a certificate of appropriateness. Change in paint color does not require a certificate of appropriateness; however, property owners are encouraged to seek advice from the commission when changing paint color. Application of all forms of siding (e.g., aluminum, vinyl, asphalt, etc.) does constitute a material change and requires a certificate of appropriateness."*

C) **[*CONFORMITY TO EXISTING BUILDING CODES.*]** *"Owners of designated historic properties or properties located in designated historic districts shall be required to maintain their property in accordance with existing laws of the City. The City historic preservation commission does not have the power to require special maintenance of historic properties or historic districts; however, the commission may request the appropriate city officials to take action on properties being neglected or not maintained in accordance with existing laws."*

9.2. Variances for Undue Hardship

An undue hardship should not be a situation of the person's own making.

"Undue Hardships" (Taken from Fort Valley Historic Preservation Ordinance (Section 50-6(e), also found in Appendix II & III)

Where, by reason of unusual circumstances, the strict application of any provision of this chapter would result in difficulty or undue hardship upon any owner of a specific property, the [historic preservation] commission, in passing upon applications for certificates of appropriateness, shall have the power to vary or modify strict adherence to such provisions, or to interpret the meaning of such provisions, so as to relieve such difficulty or hardship, provided, such variances, modifications or interpretations shall remain in harmony with the general purpose and intent of such provisions, so that the architectural or historical integrity or character of the property shall be conserved and substantial justice done. In granting variances, the [historic preservation] commission may impose such reasonable and additional stipulations and conditions as will, in its judgement, best fulfill the purpose of this chapter.

9.3. Circumstances for Demolition or Relocation

Fort Valley Historic Preservation Ordinance, Chapter 50-7:
"(b) Upon receipt of an application for a certificate of appropriateness to demolish or relocate a building or structure, or any part thereof, **the commission shall review the circumstances and the condition of the building** or structure, or part thereof, proposed for demolition or relocation and prepare a report of its findings. The report shall include factual data addressing the following criteria:"

HPC DEMOLITION OR RELOCATION FINDINGS REPORT: (taken from Fort Valley Historic Preservation Ordinance, Chapter 50-7

1.) Is the building of such architectural or historical interest that its removal would be detrimental to the public interest?

2.) Is the building of such old and unusual or uncommon design, texture and material that it could not be reproduced, or reproduced only with great difficulty?

3.) Would retention of the building help preserve and protect an historic place or area of historic interest in the city?

4.) Would retention of the building promote the general welfare by maintaining and increasing real estate values; generating business; creating new positions to attracting tourists, students, writers, historians, artists and artisans; attracting new residents; encouraging study and interest in American history; or making the city or county a more desirable place in which to live?

9.4. HPC Decisions for Demolitions or Relocations

In making the determination to approve an application and issue of a certificate of appropriateness (COA) the HPC has three potential findings to rule, based on **subsection (b) of [Fort Valley Historic Preservation Ordinance, Chapter 50-7]** (see Chapter 9.3 previous page of these guidelines).

"Demolition or Relocation Decisions" (Taken from Fort Valley Historic Preservation Ordinance (Chapter 50-7), also found in Appendix II)
Based on the report as set forth in subsection (b) of this section, the commission shall:

1) *Determine that none of the criteria listed in subsection (b) of this section and issue a certificate of appropriateness for demolition or relocation.*

2) *Delay issuing the certificate of appropriateness for up to 90 days in order to allow persons or groups interested in historic preservation to work with the owner or applicant in an effort to preserve the structure or locate purchasers who would agree to preserve the building or structure in accordance with the provisions of the chapter; or.*

3) *Issue a certificate of appropriateness, if efforts at preservation prove unavailing. However no certificate of appropriateness shall be issued for demolishing any structure listed specifically in the National Register [of Historic Places].*

(Left) Most well built structures from any era can be rehabilitated. Here, a building, known to be removed for its materials, by hand, can become a liability on the neighboring buildings (i.e. exposed party-wall interior brick seen in the background).

(Right) Same site as in left image, seven years later. Removed property has not been re-built resulting in an unpleasant gap in the overall downtown environment that turns pedestrians away. Even though paint is fresh, the neighboring building has had to foot the expense of a wall covering to protect the exposed brick. Moisture problems are now throughout the standing two story structure.

jB+a Photo Archives: Valdosta, GA (left) 2003, (right) 2010

9.5. Stabilization ("Mothballing") of Structures

If a building becomes vacant or is abandoned, it should be secured in order to prevent demolition by neglect.

1. Security. Secure the building against vandalism, break-ins and natural disasters. Apply temporary coverings to window and door openings in such a manner as to not damage historic features or materials.

2. Stabilize. Structurally stabilize the building as needed and provide and maintain a weather-tight roof. Temporary roofing may be installed if needed. Discontinue all utilities and remove flammable materials and debris from the building.

3. Ventilation. Provide adequate ventilation to the interior of the building through the use of vents in the window and door coverings. (Inexpensive air duct covers set over square holes cut in plywood are effective.)

4. Pest Control. The building should be treated to prevent termite infestation and any foundation or eave damage covered with wire screen.

5. Monitor. Periodically monitor the building to insure the effectiveness of the mothballing program.

6. Vegetation. Cut back landscaping or remove any bushes, small trees, and vines that will grow into the foundation, damage structural materials or overtake the building. Visibility lessens trespassers as well.

For additional information, see the *National Park Service Preservation Brief: #31*: Mothballing Historic Buildings (information on researching *NPS Preservation Briefs* is located in the Appendix IV.3).

Fig. 5.1: Stabilizing Damaged/Threatened Historic Property

jB+a Photo Archives, (Trevitt Hall, D 'on, GA 2002)

(Above) A vacant historic building following a 2001 fire in downtown Dalton, GA followed stabilization measures for over a year to save the 1871 facade (note ties set through upper windows & vents connected to bracing inside building & safety barriers.)

(Below Left) An example abandoned structure, which may need to follow a "mothballing" routine. (Below Right) An illustrated concept of simple targeted mothballing measures (these do not represent the only options).

Fig. 5.2: "Mothballing" Measures for Vacant Property

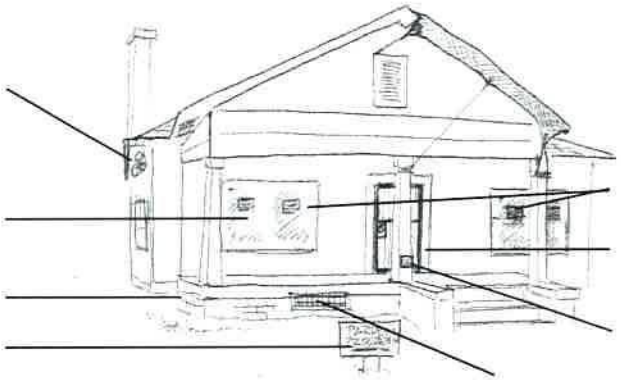
jB+a Photo Archives

Motion Activated Security Lights
(If power is on)

Full Plywood Sheets Over Windows
- Paint dark gray to give the impression of windows.
- Use house-trim color to paint 8-inch boarders on boards.

Cut Down Vines & Bushes for Visibility

Visible Sales Sign if For Sale or "Pardon Progress" if Possibly Working on Structure



Tarp Tied and Secured Over Damaged Roof

Vented Boards

Locked Screen & Front Door

Warning Sign No Trespass

Rodent Screening at Broken Foundation

SECTION REF

RESOURCES AND APPENDICES

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APPENDIX I

GLOSSARY OF TERMS

Addition. New construction added to an existing building or structure.

Alligatoring. A slang term that refers to a condition of paint that occurs when too much paint has been applied to a surface over time. The layers crack in a pattern that resembles the skin of an alligator.

Alteration. Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Apron. The trim under the projecting interior sill of a window.

Arcade. A range of arches supported on piers or columns, generally standing away from a wall and often supporting a roof or upper story. A covered walkway.

Arch. A curved construction which spans an opening and supports the weight above it.

Ashlar. Finished building stone or quarried block often used in the foundation. Usually ashlar has a smooth or tooled finish, though other textures are possible as well.

Awning. A sloped projection supported by a frame attached to the building facade or by simple metal posts anchored to the sidewalk.

Balustrade. A railing or parapet supported by a row of short pillars or balusters.

Bargeboard. The decorative board along the roof edge of a gable concealing the rafters.

Bracket. A wooden or stone decorative support beneath a projecting floor, eave, window or cornice.

Bay. The horizontal divisions of a building, defined by windows, columns, pilasters, etc.

Bay window. A window projecting from the body of a building. A "squared bay" has sides at right angles to the building; a "slanted bay" has slanted sides, also called an "octagonal" bay. If segmental or semi-circular in plan, it is a "bow" window.

Belt course. A continuous horizontal band on an exterior wall, usually of projecting masonry. Also called a "string course" and in some instances marks the water table where the top edge of the basement level of a masonry building is identified.

Bond. A term used to describe the various patterns in which brick is laid.

Bracket. A decorative support feature located under eaves or overhangs.

Broken Pediment. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal

Bulkhead. The framed, brick, or otherwise decorative or stylized material area below the display windows. This area is part of the storefront area and acts as a lower, horizontal wide frame edge for the display window. Generally finished in the same hue or color family as the upper window exterior casing, this area might have recessed or projecting panels and trim, but should never detract from the visual activity of the displaying merchandise.

Cantilever. A projecting element, "anchored" in the body of the building, as in the case of a "cantilevered balcony."

Capital. Topmost member, or head, of a column or pilaster. Classical orders (Doric, Ionic, or Corinthian) which define the era or decorative embellishment of the architecture were often reflected in the design of the capital.

Casement. A window in one or two vertical parts mounted on hinges, opening in the center or from one side ("double"-leafed or "single"-leafed).

Certificate of Appropriateness. Once the Historic Preservation Commission determines that an application for a material change in appearance and/or new construction within a designated local Historic District (or on property voluntarily put up for review) will not adversely affect the district or the architectural significance of an individual historic resource, a COA is given to the building owner to commence work or apply for a permit with the City, if the proposed work requires a building permit.

Chamfered. When the exterior angle of two surface planes have been cut away or "beveled."

Column. A vertical, cylindrical or square supporting member, usually with a classical capital.

Coping. The top course or capping of a wall which protects it from the effects of weather.

Corbeling. A series of stepped or overlapped pieces of brick or stone usually forming a projecting support in a series of steps from the wall.

Corner Block. A raised square block at the ends of a lintel or apron.

APPENDIX I: GLOSSARY (Continued)

Cornice. The uppermost, projecting part of an entablature, or feature resembling it. This embellishment "caps" the front parapet edge of downtown commercial structures and often in Victorian era facades was made of stamped or formed metal to resemble intricate details and shapes from many classical eras. Cornices can be made of corbelled masonry and can be as simple as a single course of brick, tile, or simply aluminum flashing in mid-to-later 20th century architecture.

Course. A horizontal layer or row of stones or bricks in a wall. This can be projected or recessed. Defined by the arrangement or directional assembly of its parts, such as a "soldier course" defining a row of bricks all set vertically with their stretcher face showing, side to side, while a "header course" is a continuous row of brick with headers side to side.

Crenellation. A low parapet or retaining wall composed of alternating squared blocks and spaces. Originally designed for defensive purposes, this feature was used strictly for decorative purposes during the late 18th and 19th centuries.

Cupola. A dome placed on a circular or polygonal base crowning a roof or turret. It may be large enough to stand inside, venting, or decoration.

Dentil. One of a series of small, square, tooth or block-like projections forming a molding. Another reference is a "dentil course" when used as a banding element on a building.

"Deterioration by neglect." The willful lack of maintenance, usually preventable, leading to the demise of a historic building.

Dormer. A small window with its own roof projecting from a sloping roof.

Double hung window. A window having two sashes, one sliding vertically over the other.

Efflorescence. A condition of masonry in which white salts from the clay or limes in mortar leach to the surface.

Elevation. Any of the external faces of a building.

Facade. The front elevation or "face" of a building.

Fanlight. A semicircular or semi-elliptical window with radiating muntins suggesting a fan, usually above a door, window or in a gable end wall.

Fascia. A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fenestration. The arrangement of window openings in a building.

Finial. A projecting decorative element at the top of a roof turret or gable.

Flashing. Thin metal sheets used to make the intersections of roof planes and roof/ wall junctures watertight.

Footprint. The outline of a building's ground plan from a top view.

Foundation. The lowest exposed portion of the building wall, which supports the structure above.

Frame construction. A method of construction in which the major parts consist of wood.

Freestanding Sign. A sign supported above the ground by one or more columns, uprights or braces in or upon the ground and is not attached to a building or mobile. (May also be called a "pole sign." Not a Monument Sign.)

Frieze. The middle horizontal member of a classical entablature, above the architrave and below the cornice.

Gable. The triangular upper portion of an end wall, underneath a peaked roof.

Gable roof. A pitched roof with one downward slope on either side of a central, horizontal ridge, forming gables on both ends of the structure.

Gambrel roof. A roof with two sloping planes of different pitch on either side of the ridge; the lower portion is the steeper one.

Gingerbread. Pierced, curvilinear ornament made with a jig or scroll saw, applied to facades or porch column or eave brackets, and railings.

Glazing. Another term for glass or transparent material used in windows.

Header. A brick laid with the short side exposed, as opposed to a "stretcher."

Hipped roof. A roof with slopes on all four sides meeting at a ridge or at a single point.

Hood molding. A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold, dripstone, or drip cap.

Infill. New construction where there had been an open lot prior. Applies to a new structure such as a new building between two older structures, inappropriate material such as block infill in an original window opening, or new material such as a wood column inserted to match the profile, placement, and scale of a missing historic iron column.

Jack arch. An arch with wedge shaped stones or bricks set in a straight line; also known as a flat arch.

Jamb. The vertical side of a doorway or window. Keystone. The top or center member of an arch.

APPENDIX I: GLOSSARY (Continued)

Light. A section of a window - single pane of glass (also see glazing).

Light Well. An opening of one or more floors through a roof which allows light to enter the interior of a building.

Lintel. A horizontal beam over a door or window which carries the weight of the wall above; usually made of stone or wood.

Load Bearing. Structural system or wall directly carrying building load.

Mansard. A roof form, or style of attached canopy, with a steeply pitched and, in some cases, concave face and a flattened roof top.

Marquee. A fixed metal and/or glass canopy over the entrance of a building, usually carrying event information over a theatre entrance.

Masonry. Brick, block, or stone which is secured with mortar.

Massing. A term used to define the overall volume of a building.

Meeting Rail. The horizontal location of overlap formed by the juncture between the upper sash and lower sash of a window.

Modillion. A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Monument Sign. A freestanding sign in which the entire bottom of the sign face is in contact with the ground, providing a solid and continuous background for the sign face from the ground to the top of the sign.

Mortar. A mixture of sand, lime, cement, and water used as a binding agent in masonry construction. In more recent architecture, or that with harder, "engineered" brick from the 1930s onward, certain mortar mixes can have percentages of Portland cement mixed in for quicker drying and harder bonding (too much so for the softer historic brick). Always test and match the consistency and hardness of any mortar.

Mullion. A heavy vertical divider between windows or doors.

Muntin. A secondary, thin framing member to divide and hold the panes of glass in a window.

National Register of Historic Places. The nation's official list of buildings, sites, and districts which are important in our history or culture. Created by Congress in 1966 and administered by State Historic Preservation Officers (SHPO).

"Ordinary maintenance and repair." Any work, the sole purpose and effect of which is to correct deterioration, decay, or damage, and which does not result in a change in the existing appearance and materials of a property

Oriel. A projecting bay window. Usually on an upper story, it is sometimes supported on brackets.

Palladian window. A window arrangement of three parts; the central and larger window is topped by a round arch. Sometimes referred to as a "Serlian window."

Parapet. A low protective wall located at the edge of a roof.

Patina. The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

Pediment. A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier. A vertical structural element that "frames" the storefront and is usually clad in the dominant material of the body of the facade. Building piers often cover perpendicular walls of major interior divisions.

Pilaster. A pier attached to a wall, often with capital and base.

Pitch. A term which refers to the steepness (degree) of roof slope.

Pointing or "Tuck Pointing." The process of scraping out failing mortar between bricks back to a stable point and re-troweling new mortar that matches the make up, color, and mixture of the original mortar. Done correctly, only the failing areas need treatment and the mortar can be tinted to match the original or allowed to weather. (See also Portland cement.)

Portico. A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement. A strong, inflexible (too much so for historic buildings) hydraulic cement used to bind mortar. (Much like gray sidewalk cement.) As opposed to softer lime-based historic mortar generally a certain proportion of lime sand and water. Always match new mixes of mortar to match that of the original mortar content.

Prism Glass. (Also sometimes known as "art glass" or "leaded glass") Panes of glass usually found in the storefront transom area, set with leading, that is designed to reflect diffused light rays (into the interior of the business).

Quoins. Decorative blocks of stone or wood used on the corners of buildings.

Recessed panel. A decorative element that often functions as an area for signage.

APPENDIX I: GLOSSARY (Continued)

Repoint. To remove old mortar from courses of masonry and replace with new mortar OF THE SAME KIND and hardness. This is standard maintenance on brick buildings, done with quality materials may be required every 100+ years, or as needed.

Reveal. The depth of wall thickness between its outer face and a window or door set in an opening.

Rising Damp. A condition in which moisture from the ground rises into the walls of a building.

Sash. The operable portion of a glazed window that holds the glass and usually moves up or down in side tracks and held in place by counter-balanced weights, springs, or metal compression channels. See also "double-hung window."

Scale. A term used to define the proportions of a building in relation to its surroundings.

Segmental Arch. A round arch whose curve is less than that of a semi-circle.

Setback. The distance a building is located from the front edge of its lot line (or a street or sidewalk).

Sidelight. A glass window pane located at the side of a main entrance way.

Sign (aka. "Building Sign"). A sign that in any manner is fastened to, projects from or is placed or painted upon the exterior wall, window or door of a building. The term "building sign" includes, but is not limited to, the following forms: awnings, canopies, marquees, projecting brackets or hardware, "flush" wall mounted or windows.

Siding. The exterior wall covering or sheathing of a structure.

Sign Band. The area that is incorporated within or directly below the cornice of a storefront (see storefront) and that contains the Primary Sign of the business in the building.

Sill. The horizontal member located at the top of a foundation supporting the structure above; also the horizontal member at the bottom of a window or door.

Spalling. A condition in which pieces of masonry (or brick face) split off from the surface usually caused by weather or the improper addition of repointed mortar that it too hard (Portland cement) for the older, softer brick walls.

Storefront. Area between the building piers, pillars, or pilasters that is generally mostly glass and wood framing for the essential purpose of interacting with the public, selling goods in display windows, and providing entry to the interior of the building. Usually contains its own storefront cornice to visually divide the area from the upper façade and provide space for signage. This area can also have it's own set of transom windows running above or below a projecting awning. Often this is the area of the façade that undergoes the greatest amount of stylistic and physical change due to the nature and audience of the retail business.

Streetscape. The combination of building facades, sidewalks, street furniture, etc. that define the street.

Stretcher. A brick laid with the long side exposed, as opposed to a "header."

String Course. A projecting band of masonry running horizontally around the exterior of a building, also referred to as a "belt course."

Studs. Upright framing members of a wood building.

Stucco. Any kind of plaster work, but usually an outside covering of Portland cement, lime, and sand mixture with water.

Surround. An encircling border or decorative frame, usually around a window or door.

Terra Cotta. Glazed or unglazed clay that has been cast and fired and is used as decorative elements on surfaces and around openings of buildings.

Transom. In commercial buildings it is the area of windows in the storefront (see storefront) above the display windows and above the shop door. In residential or commercial structures it can be an additional small operable or fixed window located above a window or door. (Often mullions align with the divisions of lights in the window below and the profiles of the mullions match, or the transoms are set with prism or art glass.)

Valance. In commercial buildings it is the edge or border area of an awning, in fabric that usually hangs loose with a scalloped or straight edge. Sometimes a Secondary Sign or Subordinate Sign information (such as address) may be placed within this panel.

Weatherboard. Wood siding, usually overlapped, placed horizontally on wood-frame buildings. Often "beaded," that is, finished with a projecting, rounded edge.

Wrought iron. Decorative iron that is hammered or forged into shape by hand, as opposed to cast iron which is formed in a mold.

APPENDIX II

Fort Valley Historic Preservation Ordinance

Excerpted Articles from the Ordinance providing for historic preservation, historic design review and the establishment and procedures of the HPC.

STATE OF GEORGIA
COUNTY OF PEACH
CITY OF Fort Valley

SELECTED EXCERPTS FROM CITY ORDINANCE - CHAPTER 50:

THE HISTORIC PRESERVATION ORDINANCE OF FORT VALLEY, GEORGIA

HISTORIC PRESERVATION *

Sec. 50-1. Guidelines Adopted.
Sec. 50-2. Purpose and intent.
Sec. 50-3. Definitions.
Sec. 50-4. Historic Preservation Commission.
Sec. 50-5. Recommendations and designations.
Sec. 50-6. Certificates of Appropriateness.
Sec. 50-7. Demolition or relocation of historic properties.
Sec. 50-8. Certain changes and usese not prohibited.
Sec. 50-9. Violation of chapter; penalties.

* Cross references [to other areas of City Ordinances] - Buildings and building regulations, ch. 18; environment, ch. 38; planning, ch. 74; utilities, ch. 90; zoning, app. B.

State law reference - Historic Preservation, O.C.G.A. sub.sec. 44-10-1 et seq.

Sec. 50-1. Guidelines Adopted

The Fort Valley Local Historic District Guidelines, which is attached to the resolution from which this section is derived, is adopted as part of this section as if set out at length in this section.

Sec. 50-2. Purpose and intent.

In support and furtherance of its findings and determination that the historic, cultural and aesthetic heritage of the city is a valuable and important asset and that the preservation of such heritage will enhance the promotion of the health, prosperity and general welfare of the people; in order to stimulate revitalization of the business districts and historic neighborhoods and to protect and enhance local historical and aesthetic attractions to tourists and thereby promote and stimulate business; in order to enhance the opportunities for federal or state tax benefits under relevant provisions of federal or state law; and in order to provide for the designation, protection, preservation and rehabilitation of historic properties and historic districts and to participate in federal or state programs therefor; the mayor and city council hereby declare it to be the purpose and intent of this chapter to establish a uniform procedure for use in providing for the protection, enhancement and perpetuation of places, districts, sites, buildings, structures, objects and works of art having a special historical, cultural or aesthetic interest or value in accordance with the provisions of this chapter.
(Ord. of 10-21-1993, § I)

Sec. 50-3. Definitions.

The following words, terms and phrases, when used in this chapter, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Certificate of appropriateness means a document evidencing approval by the historic preservation commission of an application to make a material change in the appearance of a designated historic property or of a property located within a designated historic district.

Exterior architectural feature means the architectural style, general design and general arrangement of the exterior of a building or other structure, including, but not limited to, the kind or texture of the building material and the type and style of all windows, doors, signs and other appurtenant architectural fixtures, features, details or elements relative thereto. Such term does not include pane color.

Historic district means a geographically definable area designated by the mayor and city council as an historic district pursuant to the criteria established in section 50-5.

Historic property means an individual building, landmark, structure, site, object or work of art, including the adjacent area necessary for the proper appreciation thereof, designated by the mayor and city council as an historic property pursuant to the criteria established in section 50-5.

Material change in appearance means a change that will affect only the external architectural features of an historic property or any structure, site or work of art within an historic district, and may include any one or more of the following:

(1) A reconstruction or alteration of the size, shape or facade of an historical property, including relocation of any door or window, or removal or alteration of any architectural feature, detail or element.

(2) Demolition of an historic property.

(3) Commencement of excavation for construction purposes.

(4) A change in the location or size of advertising signs on an historic property when such advertising is visible from a public right-of-way.

(5) The erection, alteration, restoration or removal of any building or other structure within an historic property or historic district, including walls, fences, steps and pavement, or other appurtenant features, except external paint alterations.

(Ord. of 10-21-1993, § II)
Cross reference—Definitions generally, § 1-2.

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APPENDIX II: Fort Valley Historic Preservation Ordinance (Continued)

Sec. 50-4. Historic preservation commission.

(a) *Created.* There is hereby created a commission whose title shall be "The Fort Valley Historic Preservation Commission," referred to in this chapter as "commission" or "the commission."

(b) *Position within the city government.* The commission shall be part of the planning functions of the city. Staff functions shall be performed by the chief building official.

(c) *Membership.* The commission shall have seven members. Members of the commission shall be appointed by majority vote of the Mayor and Council. All members shall own property in the city and shall have been residents of the city for a minimum of one year at the time of their appointment. At all times, one member shall be a resident of a designated historic district. The remaining members shall be individuals who, because of special interest, special training, knowledge or skills in the field of real estate, law, history or architecture, will be able to provide expertise in the operation of the commission. Members shall hold no public office, however, one member may be a member of the city planning and zoning commission. Members shall serve three-year terms. Members shall serve no more than two consecutive terms. In order to achieve staggered terms, the initial appointments to the commission shall be one member for one year; three members for two years; and three members for three years. Members shall receive no compensation, except expenses incurred may be reimbursed as approved by the mayor and city council.

(d) *Powers and duties.* The commission shall be authorized to:

(1) Prepare and maintain an inventory of all property within the city having the potential for designation as historic property;

(2) Recommend to the city council specific places, districts, sites, buildings, structures, objects or works of art to be designated by ordinance as historic properties or historic districts;

(3) Review applications for certificates of appropriateness, and grant or deny such applications in accordance with the provisions of this chapter;

(4) Recommend to the city council that the designation of any place, district, site, building, landmark, structure, object or work of art as an historic property or historic district be revoked or removed;

(5) Direct the restoration or preservation of any historic property acquired by the city;

(6) Promote the acquisition by the city of facade easements and conservation easements in accordance with the provisions of the Georgia Uniform Conservation Easement Act (O.C.G.A. §§ 44-10-1—44-10-8);

(7) Conduct educational programs on historic properties located within the city;

(8) Make such investigations and studies of matters relating to historic preservation as the city council or the commission itself may deem necessary or appropriate for the purposes of this chapter;

(9) Seek out local, state, federal and private funds for historic preservation, and make recommendations to the city council concerning the most appropriate uses of any funds acquired

(10) Submit to the division of historic preservation of the state department of natural resources a list of historic properties or historic districts designated as such pursuant to O.C.G.A. § 44-10-26;

(11) Perform historic preservation activities as the official agency of the city historic preservation program;

(12) Receive donations, grants, funds or gifts of historic property and make recommendations to the mayor and city council for disposition of such donations, grants, funds or gifts;

(13) Review and make comments to the division of historic preservation of the state department of natural resources concerning the nomination of properties within its jurisdiction to the National Register of Historic Places; and

(14) With the consent of the mayor and city council, participate in private, state and federal historic preservation programs.

(e) *Power to adopt rules and standards.*

(1) The commission shall adopt rules for the transaction of its business and for consideration of applications for designations and certificates of appropriateness, such as bylaws, removal of membership provisions, and design guidelines and criteria. The commission shall have the flexibility to adopt such rules without amendment to the ordinance from which this chapter is derived. The commission shall provide for the time and place of regular meetings and a method for the calling of special meetings. The commission shall select such officers as it deems appropriate from among its members. A quorum shall consist of five members.

(2) Prior to enforcement of any requirements of this chapter, the commission shall develop and publish detailed design guidelines for rehabilitation of historic properties and new construction in historic districts designated by the city council. Such guidelines shall be discussed as a public hearing held by the city council at least 30 days prior to adoption of such guidelines. Once the guidelines are approved by the city council and published, any changes will require approval of the mayor and city council.

(f) *Conflicts of interest.* At any time the commission reviews a project in which a member of the commission has ownership or other vested interest, that member will be forbidden from presenting, voting or discussing the project.

(g) *Records of meetings.* A public record shall be kept of the commission's resolutions, proceedings and actions. All meetings of the commission shall be open to the public. Times and places of such meetings shall be posted on the city hall bulletin board at least one week in advance.
(Ord. of 10-21-1993, § III; Mo. of 11-18-1993)

Cross reference—Boards, commissions and committees, § 2-201 et seq.

Sec. 50-5. Recommendations and designations.

(a) *Preliminary research by commission.*

(1) *Compilation and collection of information and conducting surveys.* The commission shall compile and collect information and conduct surveys of historic resources within the city. For economic purposes, this should be done in conjunction with any other interested organization in the county or the city.

(2) *Power to recommend districts and buildings for designation.* The commission shall present recommendations for historic districts and properties to the mayor and city council.

(3) *Documentation of proposed designation.* Prior to the commission's recommendation of an historic district or historic property to the mayor and city council for designation, the commission shall prepare a report consisting of:

a. A physical description;

b. A statement of historical, cultural, architectural and/or aesthetic significance;

c. A map showing district boundaries and classifications (i.e. historic, nonhistoric, intrusive) of individual properties therein, or showing boundaries of individual historic properties;

d. A statement justifying district or individual property boundaries; and

e. Representative photographs.

(b) *Designationn of an historic district.*

(1) *Criteria for selection.* An historic district is a geographically definable area, which

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APPENDIX II: Fort Valley Historic Preservation Ordinance (Continued)

contains structures, landmarks, sites, objects and works of art, or a combination thereof, which:

a. Has special character or special historical/aesthetic value or interest;

b. Represent one or more periods, styles or types of architecture typical of one or more eras in the history of the municipality, county, state, region or nation; and

c. Cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality or county.

(2) *Boundaries.* Boundaries of an historic district shall be included in the separate ordinances designating such districts and shall be shown on the official zoning map of the city.

(3) *Evaluation of properties.* Individual properties within historic districts shall be classified as:

a. Historic (contributes to the district and is at least 50 years old);

b. Nonhistoric (does not contribute, but does not detract from the district, as provided for in subsection (b)(1) of this section. In time, such property may be reclassified as an historic property).

c. Intrusive (detracts from the district as provided for in subsection (b)(1) of this section).

(c) *Designation of an historic property.*

(1) *Criteria for selection.* An historic property is a building, landmark, structure, site or work of art which is deemed worthy of preservation by reason of value to the city, the state or the local region, for one of the following reasons:

a. It is an outstanding example of a structure representative of its era and is at least 50 years old.

b. It is one of the few remaining examples of past architectural style, either in the city or its respective neighborhood;

c. It is a place or structure associated with an event or persons of historic or cultural significance to the city, the state or the region; or

d. It is a site of natural or aesthetic interest, that is continuing to contribute to the cultural or historical development and heritage of the city, county, state or region.

(2) *Boundary description.* Boundaries shall be included in the separate ordinances designating such properties and shall be shown on the official zoning map of the city.

(d) *Requirements for adopting an ordinance for designations of historic districts and historic properties.*

(1) *Applications.* Designations of historic districts and historic properties may be proposed by the city, the commission or:

a. *Historic districts.* An historical society, neighborhood association or group of property owners may apply to the commission for designation;

b. *Historic properties.* An historical society neighborhood association or group of property owners may apply to the commission for designation.

(2) *Required components of a designation ordinance.* Any ordinance designating any property or district as historic shall:

a. List each property in a proposed historic district or describe the proposed individual historic property;

b. Set forth the name of the owner of the designated property;

c. Require that a certificate of appropriateness be obtained from the commission prior to any material change to the designated property; and

d. Require that the property or district be shown on the official zoning map and kept as a public record to provide notice of such designation.

(3) *Required public hearings.* The commission and the city council shall hold a public hearing on any proposed ordinance for the designation of any historic district or property. Notice of the hearing shall be published in at least three consecutive issues in the principal newspaper of local circulation, and written notice of the hearing shall be mailed by the commission to all owners and occupants of such properties. All such notices shall be published or mailed not less than ten days, nor more than 20 days prior to the date set for the public hearing. A notice sent by the United States mail to the last known owner of the property shown on the city tax roll, and a notice sent by United States mail to the address of the property to the attention of the occupant shall constitute legal notification to the owner and occupant under this subsection. Designation of individual properties will not be made if the owner objects, or designation of historic districts will not be made if a majority of property owners object.

(4) *Recommendations on proposed designations.* A recommendation to affirm, modify or withdraw the proposed ordinance for designation shall be made by the commission within 15 days following the public hearing and shall be in the form of a resolution to the mayor and city council.

(5) *City council action on commission recommendation.* Following the receipt of the commission's recommendation, the city council may adopt the ordinance as proposed, may adopt the ordinance with any amendments it deems necessary, or may reject the ordinance. Adoption of the ordinance shall require a majority vote of the city council.

(6) *Notification of division of historic preservation.* No less than 30 days prior to making a recommendation on any ordinance designating a property or district as historic, the commission must submit the report required in subsection (a)(3) of this section to the division of historic preservation of the state department of natural resources.

(7) *Notification of adoption of ordinance for designation.* Within 30 days following the adoption of the ordinance for designation by the city council, the owners and occupants of each designated historic property, and the owners and occupants of each structure, site or work of art located within a designated historic district shall be given written notification of such designation by the city council, which shall apprise such owners and occupants of the necessity of obtaining a certificate of appropriateness prior to undertaking any material change in the appearance of the designated historic property or within the designated historic district. A notice sent via the United States mail to the last known owner of the property shown on the city tax roll and a notice sent via the United States mail to the address of the property to the attention of the occupant shall constitute a legal notification to the owner and occupant under this subsection.

(8) *Notification of other agencies of ordinance for designation.* The commission shall notify all necessary agencies within the city of the ordinance for designation, including the person or organization which made application for such designation.

(Ord. of 10-21-1993, § IV)

Sec. 50-6. Certificates of appropriateness.

(a) *When required.*

(1) *Material changes.* After designation by ordinance of an historic property or an historic district, no material change to the building, structure, site or work of art in such district shall be made without a certificate of appropriateness.

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APPENDIX II: Fort Valley Historic Preservation Ordinance (Continued)

(2) *New construction.* After designation by ordinance of an historic district, no new construction shall begin without a certificate of appropriateness.

(b) *Guidelines and criteria used in considering applications for.* When considering applications for certificates of appropriateness, the commission shall use the guidelines established by section 50-4(e)(2).

(c) *Filing applications.*

(1) *Submission.* Applications for certificates of appropriateness shall be submitted to the commission through the office of the city clerk.

(2) *Required drawings, specifications, etc.* The applicant is not required to submit detailed drawings, plans or specifications with the application; however, the applicant must submit preliminary drawings, sketches and specifications showing proposed exterior alterations, additions or changes. Applications for demolition of existing buildings shall also contain proposed plans for reuse of the land and preliminary drawings, sketches and specifications of any new buildings or structures to be constructed on the land.

(d) *Commission disposition of applications.*

(1) *Approval.* The commission shall approve the application if material changes meet the requirements of the guidelines established in section 50-4(e)(2).

(2) *Disapproval.* The commission shall disapprove the application if material changes do not meet the requirements of the guidelines established in section 50-4(e)(2) and an acceptable compromise cannot be reached with the property owner.

a. If the commission rejects an application, the commission shall state its reasons for doing so, and shall transmit a record of such actions and reasons, in writing, to the applicant. The commission may suggest alternative courses of action it thinks proper if it disapproves of the application submitted. The applicant, if he desires, may make modifications to the plans and may resubmit the application at any time after making such modifications, or appeal the ruling to the city council.

b. In cases where the application covers a material change in the appearance of a structure which would require the issuance of a building permit, the rejection of the application for a certificate of appropriateness by the commission shall be binding upon the building inspector or other administrative officer charged with issuing building permits and, in such case, no building permit shall be issued.

(e) *Undue hardships.* Where, by reason of unusual circumstances, the strict application of any provision of this chapter would result in difficulty or undue hardship upon any owner of a specific property, the commission, in passing upon applications for certificates of appropriateness, shall have the power to vary or modify strict adherence to such provisions, or to interpret the meaning of such provisions, so as to relieve such difficulty or hardship, provided, such variances, modifications or interpretations shall remain in harmony with the general purpose and intent of such provisions, so that the architectural or historical integrity or character of the property shall be conserved and substantial justice done. In granting variances, the commission may impose such reasonable and additional stipulations and conditions as will, in its judgement, best fulfill the purpose of this chapter.

(f) *Notices; public hearings on applications.* At least seven days prior to review of a certificate of appropriateness, the commission shall take such action as may reasonably be required to inform the owners of any property likely to be affected by reason of the application, and shall give the applicant and such owners an opportunity to be heard. In cases where the commission deems it necessary, it may hold a public hearing concerning the application.

(g) *Consideration of interior arrangements and uses.* In its review of applications for certificates of appropriateness, the commission shall not consider interior arrangement or use.

(h) *Deadline for approval or rejection of application.*

(1) *Notice.* The commission shall approve or reject an application for a certificate of appropriateness within 45 days after the filing of such application. Notice of approval or disapproval shall be sent by United States mail to the applicant.

(2) *Failure to act before deadline.* Failure of the commission to act within such 45-day period shall constitute approval, and no other evidence of approval shall be needed.

(i) *Conformance.* All work performed pursuant to a certificate of appropriateness shall conform to the requirements of such certificate. Such conformance is to be determined by the appropriate city official with responsibility for building inspection.

(j) *Commencement of construction; period of validity; renewal.* A certificate of appropriateness shall become void unless construction is commenced within six months of the date of issuance of such certificate of appropriateness. Certificates of appropriateness shall be issued for 18-month periods and are renewable.

(k) *Records of applications and commission's proceedings.* The commission shall keep a public record of all applications for certificates of appropriateness and of all the commission's proceedings in connection with such applications.

(l) *Appeals.* Any person adversely affected by any determination made by the commission relative to the issuance or denial of a certificate of appropriateness may appeal such determination to the city council. Any such appeal must be filed with the city council within 15 days after the issuance of the determination pursuant to subsection (d) of this section or, in the case of failure of the commission to act, within 15 days of expiration of the 45-day period allowed for commission action pursuant to subsection (h)(1) of this section. The city council may approve, modify or reject the determination made by the commission. Appeals from decisions of the city council may be taken to superior court of the county in the manner provided by law for appeals from convictions for city ordinance violations.

(m) *Affirmation of existing building and zoning codes.* Nothing in this chapter shall be construed to exempt property owners from complying with existing city or county building and zoning codes, nor to prevent any property owner from making use of his property not prohibited by other statutes, ordinances or regulations.
(Ord. of 10-21-1993, § V)

Sec. 50-7. Demolition or relocation of historic properties.

(a) It is the policy of the city to encourage the preservation of historic buildings, structures, sites and areas which constitute a part of the historic fabric of the city or its respective neighborhood.

(b) Upon receipt of an application for a certificate of appropriateness to demolish or relocate a building or structure, or any part thereof, the commission shall review the circumstances and the condition of the building or structure, or part thereof, proposed for demolition or relocation and prepare a report of its findings. The report shall include factual data addressing the following criteria:

(1) Is the building of such architectural or historical interest that its removal would be detrimental to the public interest?

(2) Is the building of such old and unusual or uncommon design, texture and material that it could not be reproduced, or reproduced only with great difficulty?

(3) Would retention of the building help preserve and protect an historic place or area of historic interest in the city?

(4) Would retention of the building promote the general welfare by maintaining and increasing real estate values; generating business; creating new positions attracting tourists, students, writers, historians, artists and artisans; attracting new residents; encouraging study and interest in

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APPENDIX II: Fort Valley Historic Preservation Ordinance (Continued)

American history; or making the city or county a more desirable place in which to live?

(c) Based on the report as set forth in subsection (b) of this section, the commission shall:

(1) Determine that none of the criteria listed in subsection (b) of this section applies, and issue a certificate of appropriateness for demolition or relocation;

(2) Delay issuing the certificate of appropriateness for up to 90 days in order to allow persons or groups interested in historic preservation to work with the owner or applicant in an effort to preserve the structure or locate purchasers who would agree to preserve the building or structure in accordance with the provisions of this chapter; or

(3) Issue a certificate of appropriateness, if efforts at preservation prove unavailing. However, no certificate of appropriateness shall be issued for demolishing any structure listed specifically in the National Register of Historical Properties.

(Ord. of 10-21-1993, § VI)

Cross reference—Repair, closing or demolition of buildings and structures, § 18-291 et seq.

Sec. 50-8. Certain changes and uses not prohibited.

(a) Nothing in this chapter shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in or on an historic property or property in an historic district when such maintenance or repair does not involve a material change in design, material or outer appearance thereof, nor prevents any owner from making any use of his property not prohibited by other laws, ordinances or regulations.

(b) Ordinary maintenance or repair of any exterior architectural feature in or on an historic property to correct deterioration, decay or damage or to sustain existing form, and that does not involve a material change in design, material or outer appearance thereof, does not require a certificate of appropriateness. Change in paint color does not require a certificate of appropriateness; however, property owners are encouraged to seek advice from the commission when changing paint color. Application of all forms of siding (e.g., aluminum, vinyl, asphalt, etc.) does constitute a material change and requires a certificate of appropriateness.

(c) Owners of designated historic properties or properties located in designated historic districts shall be required to maintain their property in accordance with existing laws of the city.The city historic preservation commission does not have the power to require special maintenance of historic properties or historic districts; however, the commission may request the appropriate city officials to take action on properties being neglected or not maintained in accordance with existing laws.

(Ord. of 10-21-1993, § VII)

Sec. 50-9. Violations of chapter; penalties.

Violation of any provision of this chapter shall be punished in the same manner as provided in section 1-12 for punishment of violations of other validly enacted ordinances of the city.

(Ord. of 10-21-1993, § VIII)

(End of excerpt for Appendix II.
Full Ordinance and most recent version Fort Valley Planning Department.)

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City of Fort Valley, Georgia

Certificate of Appropriateness Application

Property Address: _____
(address of property location being reviewed)

Meeting Date Requested: _____
(month/day/year)

(Note: Historic Preservation Commission meets for full COA design review on the 1st Thursday of each month)

Review Request:	**Intent:**	Est. cost of project: $
☐ **Conceptual**	**1) Signs/Awnings/Lighting** ☐	For office use:
☐ **Admin. Approval**	**2) Rehabilitation/Additions** ☐	Tax map: _____ Date Rcv'd _____
(See potential items in design guidelines HPC Review Matrix and suggested for new construction height/mass review.)	**3) New Construction** ☐	HPC Decision: _____
	4) Landscape/Site/Patio ☐	Signed _____ Date: _____
☐ **Full Committee Review**	**5) Demolition** ☐	**(Please consult HPC Review Matrix in Historic Design Guidelines (pgs. A.11-A.15) for possible "Administrative Approval." See suggested review items checklists on following pages.)**
(Required for ALL Rehabilitation & Additions or New Construction)	**6) Relocation** ☐	

This form must be completed and all required material **must be submitted to the City of Fort Valley Historic Preservation Commission at the Troutman House no later than 10 days prior to a regular HPC meeting date**. HPC meets the first Thursday of each month at 6:00 p.m. for full COA design reviews at The Troutman House (201 Oakland Heights Pkwy, Ft. Valley, 31030).
A REPRESENTATIVE MUST BE PRESENT AT THE MEETING TO HAVE YOUR REQUEST HEARD.

Property Owner: _____ Phone: _____
Applicant: _____ Phone: _____
Applicant Name (**Please Print**): _____
Applicant Mailing Address: _____

Applicant Relationship: Owner ☐ Design Professional ☐ Contractor ☐ Other ☐

Contractor/Sign Company: _____ Phone: _____
(Please Print)

Provide a brief description of your proposed project:

_____
_____
_____
_____
_____

I hereby depose and say that I possess the authority to act in this manner as a party in interest. I further acknowledge that I have submitted all required documentation.

_____ _____
Owner/Applicant Date

_____ _____
Contractor/Sign Company Rep. Date

Checklist: Suggested Review Items Based on COA Intent

*****Please refer to the Fort Valley Local Historic District Design Guidelines as suggested design reference (and basis for Historic Preservation Commission review) for properties located within a local historic district. Call City Hall to inquire whether your property is in a local historic district: 478-825-8261.*****

1) Signs / Awnings / Lighting

(Note: Additional review and COA is necessary for signs in a local historic district, over the various signs identified in the city's sign ordinance – City of Fort Valley Code. Sign placement and type is much more contingent upon the architecture. Sign applications may be submitted by the Code Enforcement Officer or another authorized representative to the Historic Preservation Commission for additional review and approval.)

☐ Dimensioned elevation of proposed sign identifying materials and color (including samples), structural supports, electrical components, lettering style and text/icon/logo (see "General Plan Requirements" below for drawing scale).

☐ Description of lighting (if applicable). Include how lighting will be attached to the building's façade.

☐ Designation of location (for fascia sign show location on building to scale and how the sign will be attached and clearance from sidewalk; for freestanding sign show location on site plan, height above ground and sign construction). . Show signs proposed to be attached to buildings superimposed on drawing or photograph of building.

☐ Photographs of external sign location (if located in yard, lot or a monumental sign type) and landscape plan.

☐ Photograph of building elevation to which awning is to be attached.

☐ Dimensioned, scaled drawing indicating a front and side view of awning. Include all graphics, color and samples. Show relationship to adjacent storefronts. Avg. clearance must be 8 feet from bottom of awning to sidewalk.

2) Rehabilitation / Additions (Always Requires Full Commission Review)

☐ Provide scaled, dimensioned elevations, and floor plan drawings (see "General Plan Requirements" below) indicating proposed alteration and/or additions. Clearly indicate what exists and what is proposed. For additions, include the relationship to adjacent structures in plan and elevations. If there are to be new building projections or indentions in the remodeling or addition, provide dimensioned sections. For new windows, provide manufacturer's specifications. For rehabilitation of commercial buildings, proposed storefront section must be provided.

☐ Indicate exterior materials on drawings.

☐ Scaled site plan (see "General Plan Requirements" below for drawing scale) showing dimensions of lot and location of existing building on lot, location of addition, dimensions of existing structure, addition and all exterior, ground and roof mounted equipment.

☐ Photographs of existing conditions from all sides MUST be included.

☐ Historic plans (if available: i.e. Sanborn Fire Insurance maps, original building plans/permits, etc.); historic elevations or photographs should accompany any request to return a structure to an earlier historic appearance.

3) New Construction

a. (Highly Suggested for Staff visit & Administrative Approval): Height and Mass Approval

☐ Dimensioned site plan (see "General Plan Requirements" below for drawing scale) showing all sides in relation to immediately adjacent buildings, to scale. Include parking area and any roof or ground mounted equipment and fence locations. Locate HVAC equipment, trash enclosures, and utility boxes.

☐ Provide all elevations, showing height and width relationships to existing adjacent buildings. Projections, off sets, and open recesses shall be depicted in dimensioned sections, or otherwise, clearly showing proposed vertical and horizontal relationships of these elements to the façade. Indicate exterior floor-to-floor heights on the elevations. Provide outline locations of all windows, doors and other façade opening in the elevations, to indicate the rhythm of the solids and voids within each elevation. Artistic renderings, while not required, can be adjunct to the above criteria.

☐ Suggested Standards to Include:

- Setbacks
- Street Elevation Type
- Building Height
- Dwelling Unit Type
- Entrances
- Large Scale Development requirements or list of proposed variances for "monumental building" standards as applicable

(Page 2. Continued Checklist of suggested review items based on COA intent.)

☐ Visual Compatibility Factors to consider (see Fort Valley Local Historic District Design Guidelines for more information on context, character and building forms):

- Building Height
- Proportion of structure's front façade (contextual scale)
- Proportion of openings (windows, doors, displays)
- Context of other structures on streets (general style, building type and form characteristics)
- Rhythm of solids to voids in front façade (fenestration)
- Rhythm of entrance and/or porch projection (includes balconies)
- Roof shapes (contextual building form)
- "Horizontal Continuity" of banding and elements internal to project and external to neighboring properties
- Directional Expression (footprint placement, set back, etc.)

☐ Floor plans (non-scaled if you have them at this time)

☐ Color photographs of proposed site and structures within vicinity of new building.

b. (Always Requires Full Commission Review): New Construction Design Approval

☐ Include or resubmit (if changed) any item from (a) "Height and Mass" Administrative Approval meetings.

☐ Dimensioned elevations and floor plan drawings (see General Plan Requirements" for drawing scale) showing all sides in relation to immediately adjacent structures, streets and lanes. Indicate locations of HVAC equipment, utility boxes, trash enclosures and fences if changed from first submittal.

☐ Indicate materials and all significant details and submit a written description of project. Specific brand name and manufacturer's number must be given for windows.

☐ Provide section details (see "General Plan Requirements" below for detail scale) of features such as new storefronts, windows, porticos, parapets, stoops, balconies and porches.

☐ Suggested Standards to Include:

- Commercial design standards (where applicable)
- Window and door standards
- Roof standards
- Design details for balconies, stairs, stoops, porticos, and side porches
- Fences
- Overlay district standards
- Finishing trim- materials and textures (general description of building style to be applied to new construction.)

4) Landscape: Fences/Site/Patio

☐ Site plan showing location of proposed fence. Indicate and distinguish and existing fences or walls.

☐ Dimensioned elevations and section, showing design of fence, material, and height in relationship to adjacent structures.

☐ Photograph of area to be fenced and adjacent structures.

☐ Site plan of patio (see "General Plan Requirements" below), deck, poured slab, etc. viewable from a public street within the local historic district (or used by the public) and it's placement/relationship to the primary structure.

5) Demolition (Always Requires Full Commission Review)

☐ The historic, scenic, or architectural significance of the building, structure, site, work of art or object.

☐ The importance of the building, structure, site, work of art or object to the ambiance of a district.

☐ The difficulty or the impossibility of reproducing such a building, structure, site, work of art or object because of its design, texture, material, detail, or unique location.

☐ Whether the building, structure, site, tree, or object is one of the last remaining examples of its kind in the neighborhood or the city/county.

(Page 3. Continued Checklist of suggested review items based on COA intent.)
Demolition Items Continued:

☐ Whether there are definite plans for use of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.

☐ Whether reasonable measures can be taken to save the building, structure, site, work of art or object from collapse.

☐ Whether the building, structure, site, tree, or object is capable of earning reasonable economic return on its value.
- Document that a building classified as historic is incapable of earning economic return on its value, as appraised by a qualified real estate appraiser or structural report by a licensed structural engineer itemizing structural condition and discussion why building is incapable of being repaired. A report by a licensed restoration contractor may also be required.

6) Relocation (Always Requires Full Commission Review)

☐ The historic character and aesthetic interest the building, structure, or object contributes to is present setting.

☐ Whether there are definite plans for the area to be vacated and what the effect of those plans on the character of the surrounding area will be.

☐ Whether the building, structure, or object can be moved without significant damage to its physical integrity.

☐ Whether the proposed relocation is compatible with the historic and architectural character of the building, structure, site or object.

☐ Document that a building classified as historic is incapable of earning economic return on its value, as appraised by a qualified real estate appraiser or structural report by a licensed structural engineer itemizing structural condition and discussion why building is incapable of being repaired. A report by a licensed restoration contractor may also be required.

☐ Provide drawings to adequately describe site use after demolition/relocation (plans see "General Plan Requirements" below for drawing scale).

☐ Color photographs of structure to be demolished/relocated, clearly labeled to show areas of structural deterioration.

GENERAL PLAN REQUIREMENTS

1. Minimum scale of ¼" - 1' on all plans and elevations, unless otherwise approved by the HPC.
2. Section details of new columns, displays, railings or any other distinctive details are required at 1" – 10".
3. When the relationship to **"adjacent structures"** is required to be shown: "adjacent" includes all structures across lane or public street, in all directions. Structure on a corner must include structures across both streets and diagonal, facing corner. Site plans can show these in scale as footprints and their relationship to the proposed new structures and/or additions (such as citing distances between, front yard and side yard setbacks of all existing and new, etc.).
4. Site plans must include public right-of-ways (including sidewalks) and must indicate the location, canopy spread, trunk diameter, and species of all existing trees in the public right-of-way. Indicate where trees are to be saved on the property, if applicable.

APPLICANTS PLEASE NOTE:

Approval from the Historic Preservation Commission is NOT an exemption from meeting permitting requirements as established by the City of Fort Valley Code.

- Site and building plans must be submitted and approved by the Peach County Planning and Zoning Department(s) before permits can be issued and work begin.
- Special property considerations (covenants, owner association rules, or other like special regulations) shall also be met. (Contact Planning and Zoning.)
- It is the responsibility of the property owner to insure all regulations; Federal, State, Local and/or private are met before work begins.

APPENDIX IV

ROUTINE MAINTENANCE

Appendix IV has been included for the information and benefit to the building owner, business owner, and HPC reviewer. It can be used as a reference for keeping a project simple, preservation sensitive, and on track.

IV.1) Eight Steps to Complete a Preservation Project

The following is an outline of an accepted approach to planning and implementing preservation projects. Property owners should review these points carefully and consider their importance. The first three steps of the planning phase should be completed prior to the submission of a Certificate of Appropriateness application. These steps are explained in recommended order:

STEP 1

Inspect and Document the Property and Make a Wish List

A thorough inspection of the structure or site will allow for an understanding of specific problems that may exist, as well as special conditions and features that need to be considered. This inspection should also take into account the character of the surrounding area (area of influence), with special attention given to how the property in question relates to nearby buildings and sites. Develop a wish list of what needs to be done and what improvements and/or changes are desirable, but not necessary, to the physical soundness of a property.

Before any work is undertaken, existing conditions of the historic property should be documented through photographs. This is especially true when tax credits are being sought for the rehabilitation of an income-producing property. Property owners should consult with the State Historic Preservation Office if they anticipate applying for federal tax credits (see Appendix B: Financial Incentives for Historic Preservation Projects for more information).

(As part of STEP 1 see STEP 8 to include finish work from the start.)

STEP 2

Define the Project and Develop a Preliminary Concept

At this stage the property owner must determine the preservation method (stabilization, rehabilitation, restoration, or reconstruction) and extent of the project to be undertaken. It is advisable to consult with an architect, landscape architect, interior designer or preservation planner for assistance in defining the basic components of the project. At this stage, the preliminary concept should be presented to the Historic Preservation Commission for initial comments.

STEP 3

Refine Preliminary Concept and Develop a Master Plan

This is the final step of the planning process, the end result of which is often called a Master Plan. The Master Plan should outline the principal goals of the project and the efforts needed to complete Steps 4 through 8.

Apply for a Certificate of Appropriateness.

STEP 4

Stabilize the Building

Before any new work is undertaken, the property must be in a stable condition with all deterioration halted. An example would be the repair of a leaking roof so that further moisture will not enter the structure after new work has been completed.

STEP 5

Carry Out Structural Repairs

Once deterioration has been halted, any structural damage must be corrected. This type of work needs to be completed as one step rather than in phases. If the approved project involves an addition to the building, it should be made only after all structural repair work has been completed.

(Continued on next page.)

APPENDIX IV.1 (Continued)

("8 Steps to Complete a Preservation Project" ontinued from previous page.)

STEP 6

Carry Out Infrastructure Repairs

Repairs and improvements to mechanical systems (i.e., cooling and heating systems, electrical systems and plumbing) are essential to achieving the highest degree of comfort and economy in any building. Attend to this type of work fairly early in the overall project rather than delaying or even neglecting to complete it. Infrastructure improvements can be costly, which is yet another reason for placing this work early in the project schedule.

STEP 7

Carry Out Energy Conservation Improvements

Most steps to improve energy efficiency are generally quite straightforward and sometimes surprisingly inexpensive (such as low watt bulbs, energy-compliant appliances and half-flush toilets). Therefore, this type of work can usually be put off until more complicated and expensive tasks have been completed. However, do not forget to study the possibilities of solar arrays or rooftop gardens on flat downtown roofs (which may take some architectural support), rainbarrels on residential properties, geo-thermal heating/cooling on properties with enough land or skylights for extra natural light (not at the expense of the historic integrity).

STEP 8

Carry Out Cosmetic Work

This is the work that will generally create the greatest visual impact; if underpriced for quality or scale, held where it may get cut from the project budget or done poorly it can offset the best project. It is essential that all preliminary work (stabilization, prep, structural repairs and infrastructure improvements) be completed beforehand so that nothing will have to be done twice. Finishing work, such as exterior painting, commercial amenities such as creative signs and pedestiran scaled awnings, minor siding repairs and porch/patio reconstruction, should be designed into the preservation or rehabilitation project (and strictly followed) from the start.

IV.2) Vinyl Siding Institute Historic Restoration Standards

The following is taken from the Vinyl Siding Institute of America (VSI), *Vinyl Siding Installation Manual* (2010 ed.), pg. 4. The full manual can be found at: www.vinylsiding.org/publications/VSI_2010_Installation_Manual.pdf

These industry-supported guidelines will be considered by Fort Valley HPC upon review if a project is considering any syntheitc covering over siding:

Use of these guidelines by the Fort Valley HPC for evaluative purposes does not represent an endorsement of the use of vinyl or synthetic material siding on historic buildings and they should not be perceived as nationally recognized acceptable preservation treatments.

When using vinyl siding for historic restoration projects, VSI recommends:

*"• If a building is in a historic area, local historic district, or has been designated as a historic building, **make sure that approval for the use of vinyl siding has been obtained from the local historic society or local Historic District Commission. This applies to building additions as well.***

• Before a historic building is resided, it should be examined for moisture, insect infestation, structural defects, and other problems that may be present. These problems should be addressed and the building pronounced "healthy" before residing with any material.

*• Do not damage or remove the original siding. If at all possible, **do not alter the original structure, so that the application of vinyl siding is reversible** (i.e., the original siding would remain intact in the future, so that if desired, the vinyl siding could be removed). Exception: "In cases where a nonhistoric artificial siding has been applied to the building, the removal of such a siding before application of vinyl siding would, in most cases, be acceptable." (Preservation Briefs, Number 8, U.S. Department of Interior, 1984.)*

• Exercise every care to retain architectural details wherever possible. Do not remove, cover, or add details until the building owners' written approval has been obtained. Determine that the owner has consulted the local historic society for approval.

• Use siding that closely approximates the appearance of the original siding in color, size, and style. In historic districts, the goal is to match the product as closely as possible and retain the original trim."

IV.3.) National Park Service Preservation Briefs

For over 25 years, the National Park Service Technical Preservation Services division has helped home owners, preservation professionals, organizations, and government agencies by publishing easy-to-read guidance on preserving, rehabilitating and restoring historic buildings.

Below is a list of the 47 Preservation Briefs that are available online at http://www.cr.nps.gov/. These can also be purchased in hard copy from the U.S. Government Bookstore at http://bookstore.gpo.gov/ or by calling 866.512.1800.

01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

02: Repointing Mortar Joints in Historic Masonry Buildings

03: Conserving Energy in Historic Buildings

04: Roofing for Historic Buildings

05: The Preservation of Historic Adobe Buildings

06: Dangers of Abrasive Cleaning to Historic Buildings

07: The Preservation of Historic Glazed Architectural Terra-cotta

08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

09: The Repair of Historic Wooden Windows

10: Exterior Paint Problems on Historic Woodwork

11: Rehabilitating Historic Storefronts

12: Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

13: The Repair and Thermal Upgrading of Historic Steel Windows

14: New Exterior Additions to Historic Buildings: Preservation Concerns

15: Preservation of Historic Concrete: Problems and General Approaches

16: The Use of Substitute Materials on Historic Building Exteriors

17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements

19: The Repair and Replacement of Historic Wooden Shingle Roofs

20: The Preservation of Historic Barns

21: Repairing Historic Flat Plaster - Walls and Ceilings

22: The Preservation and Repair of Historic Stucco

23: Preserving Historic Ornamental Plaster

24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches

25: The Preservation of Historic Signs

26: The Preservation and Repair of Historic Log Buildings

27: The Maintenance and Repair of Architectural Cast Iron

28: Painting Historic Interiors

29: The Repair, Replacement, and Maintenance of Historic Slate Roofs

30: The Preservation and Repair of Historic Clay Tile Roofs

31: Mothballing Historic Buildings

32: Making Historic Properties Accessible

33: The Preservation and Repair of Historic Stained and Leaded Glass

34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament

35: Understanding Old Buildings: The Process of Architectural Investigation

36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes

37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing

38: Removing Graffiti from Historic Masonry

39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

40: Preserving Historic Ceramic Tile Floors

41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

42: The Maintenance, Repair and Replacement of Historic Cast Stone

43: The Preparation and Use of Historic Structure Reports

44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

45: Preserving Historic Wooden Porches

46: The Preservation and Reuse of Historic Gas Stations

47: Maintaining the Exterior of Small and Medium Size Historic Buildings

IV.4.) Getting Energy Efficiency from Older Buildings

This article is excerpted from a presentation given at the *Tax Incentive Workshop for Energy Efficient Buildings* sponsored by the Chatham County-Savannah Metropolitan Planning Commission on August 23, 2006.

By Bill Hover, Architectural Reviewer
Georgia Department of Natural Resources – Historic Preservation Division.

Introduction

This article is intended to provide the reader with some basic information about energy efficiency and historic buildings so that logical and smart choices can be made regarding decisions that combine the two.

Prefatory to considering energy efficiency and historic buildings, bear in mind the following:

1. *Where does energy efficiency rank for you as a priority in building use and function?*
2. *Do you understand how your home or building deals with energy?*
3. *Do you keep track of your home or building energy usage and costs?*
4. *Have you have had an energy audit?*
5. *What can you afford to spend to have an energy efficient home?*
6. *Do you think you need new windows?*

Establishing the Paradigm

To start our discussion of energy efficiency, we need to establish, define, and understand what is actually being dealt with.

The basic concept here, then, is that buildings are used to shelter us from "the elements," mainly rain, temperature, and other manifestations of the weather. Our expectations are that they provide comfortable warmth in winter, comfortable coolness in summer, and both at a reasonable cost.

To this end, our shelters have evolved from simple use of natural sheltering features (such as caves), to minimal built comfort (like log cabins), to moderate built comfort in sync with the local environment (such as houses and buildings in the south with high ceilings, sleeping porches, and tall windows strategically located to take advantage of cross-breezes), to buildings designed for excellent comfort in all seasons using advanced climate control that is a fundamental intent of most new construction.

While this seems to put energy efficiency into a simple enough context, everyone has probably had some experience with the complications of achieving such environmental comfort.

So let's look at some of the complications.

Building Systems and Definitions

As we have made advances in controlling our interior environment to counter the exterior environment, our relatively simple systems have become complex ones. Yet we are still dealing with two principal challenges.

First, we have exterior environmental encroachment, which involves Nature's need to equalize everything, or to put it another way "Nature abhors a vacuum." This balancing act is a dynamic one, one that is constant and continuous. We recognize its effects, cold air rushing in when the door's opened in the winter, water evaporation on a hot day, but maybe do not exactly understand why it happens and how it relates to energy efficiency.

Second are the inherent weaknesses in our building systems. These boil down to the need to have openings in our buildings and, also, by the very nature of the way they are put together, creation of air leakage points.

Now, in this context, building systems are:

- *The Building Structure: roof, walls, windows and doors – this is considered the building "envelope"*
- *The Mechanical System: consisting of furnace, air conditioner, ductwork, and*
- *Energy Users (which are in addition to the mechanical system): including water heater, dish washer, clothes washer, dryer, refrigerator, lighting, and other appliances.*

(Continued on next page.)

APPENDIX IV.4. (Continued)

Before we look at how we meet these challenges, a review of some terms that crop up in specifications, advertising, and other discussions of energy efficiency is appropriate, like:

- *R-Values and U-values. These are scientific calculations that measure thermal resistance (R) and thermal conductance (U), or in simpler terms, how slowly or quickly heat flows through a material. These values are related, in that they are the inverse of each other (U=1/R). They show up on labels for insulation and windows, but the important things to remember are the larger the R-Value or the lower the U-value the better the insulating capability.*

- *Conduction, convection, and radiation. These are the different ways of heat (energy) transference. Conduction is through solid objects, convection is by air movement, and radiation is heat transfer from a surface to the surrounding air without a transfer medium.*

Notice that these terms closely parallel the two challenges mentioned. Other terms that can appear include:

- *Vapor Diffusion. This is the movement of moisture in the vapor state through a material because of vapor pressure and temperature differences. Moisture moves from areas of greater to lesser concentration and from warm to cool sides of materials. The measurement of moisture movement is by units of permeability, also known as "perms." Any material with a perm rating of less than 1.0 is a Vapor Diffusion Retarder (aka Vapor Barriers).*

- *Climate Zones. These have been established for the United States by the National Oceanic and Atmospheric Administration (NOAA) and are regions with relatively homogenous climates based on 30-year averages for heating degree-days (HDD) and cooling degree-days (CDD) calculations. Georgia falls in Climate Zones 4 (northern) and 5 (southern).*

- *Insulation Zones. The U.S. is also divided into Insulation Zones, which, in Georgia at least, roughly parallel the Climate Zones. Insulation Zones are used for design purposes to determine recommended insulation levels. Georgia falls for the most part in Insulation Zones 4 (southern) and 5 (northern).*

Note that climate zones and insulation zones provide important basic guidance for design purposes and characterize our environmental adversary. However, be aware that the various places you find this information use the data to define the zones somewhat differently. So depending on where you look, be it the internet, code books, or other sources, the maps and zone designations are probably going to vary. Nonetheless, the basic information is pretty consistent.

With the help of these definitions, we need to bring our discussion into some sort of understandable perspective.

Approaches to Energy Efficiency Improvements

On one hand we have a building, its systems, and the desire to be energy efficient and comfortable at a reasonable cost. On the other hand we have Mother Nature knocking at the door. What to do, what to do?

The first thing to do is know what you're working with and where you want to get. In other words, you need to understand your local climate, its recommended design efficiencies, and make an assessment of your building systems, which also includes understanding your individual energy costs.

Understanding your local climate and design efficiencies is relatively easy - - you look at maps and tables. Probably the most useful are the Insulation Zone Map and tables of Insulation Groups, which are available on the U.S. Department of Energy website.

The tables provide recommended levels of insulation for various parts of your house. For instance, southern Georgia falls in Insulation Zone 4. If you have gas heat, this puts you in Insulation Group E-3. The recommended amounts of insulation for this group include:

- *R-38 for Attics, which equals about 13"*
- *R-11 for floors over unconditioned space and for walls, which equals about 3 1/2"*

An alternate source for similar information is the International Energy Conservation Code (be aware it will look different than the DOE maps and tables). These numbers give you a baseline for comparison when you assess your building systems. But besides looking at how much or little insulation you have, you need to look at and evaluate other things, too. In no particular order, you should inspect the building envelope for leakage points, which includes around windows, doors, fireplaces, and pipe and wire penetrations; check floors, walls, and attics for insulation levels; check your furnace and air-conditioning unit to determine if they are approaching an age where they might need replacement; check your ductwork for joint seals and insulation; finally, check your major appliances, including water heater, to determine if they are getting to the point of replacement.

Concurrent with the building systems assessment, you also need to look at past energy costs and usage, since without this information, you really can't quantify any improvements. Of these two numbers, the one for usage will likely be more useful as an indicator of improved efficiency.

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APPENDIX IV.4. (Continued)

With this information in hand, it's time to look at a couple of other government provided charts. These charts identify how we typically use and lose energy. Combined, they tell us where money is best spent to make improvements. Also factored into these prioritization decisions should be the ease with which something can be accomplished.

So how would this work? Maybe something like this (indulgence is requested for taking and manipulating numbers out of context):

If the building systems assessment reveals that wall penetrations aren't sealed, openings aren't caulked and weather-sealed (windows will be addressed a little later), and ductwork isn't properly sealed and insulated, then it makes good sense to take care of these things first. Air leakage from these areas accounts for almost half of the infiltration total and the single worst culprit is ductwork, accounting for 15%. Sealing and insulating ductwork, caulking plumbing and other penetrations could eliminate more than a quarter of the air leakage. And, relatively speaking, doing so is easy and inexpensive, as typically everything is readily accessible, and the quantity of the materials small and reasonable cheap.

To get a sense of what this means relative to energy efficiency, if, using the energy use chart, 34% of energy used is for space heating and 11% for cooling, and you assume the reason you're using that energy is, in great part, to replace conditioned air lost due to leakage, then eliminating more than 25% of the leaks should reduce total energy usage by about 12% (.34+.11=.45x.28=.126).

While more expensive because of the amount of material you'd need, adding insulation to recommended levels is also cost effective, especially if added to attic spaces and floors over unconditioned spaces. In such a scenario, since the chart combines floors, walls, and ceiling leakage .(31%), let's say floors and ceiling account for about half of that – 16% – doing so should reduce energy usage another 7% (.45x.16=.072).

In this hypothetical example, over 19% energy savings could be achieved by doing things relatively easy that wouldn't have a major disruption factor on building use. Obviously, real- world results will vary.

Now consider some big-ticket items. If the furnace and air-conditioning unit are old and need to be replaced, doing so with ones, for instance, 15% more efficient, should translate into energy savings of about another 7% (.45x.15=.0675). Applying the same 15% more efficient figure to a new refrigerator gains you 1% and to a new water heater about 2%.

Again, while these numbers are hypothetical, there is a recognizable trend here. That is, doing some less expensive, relatively easy, and low physical impact work results in greater energy savings, while more expensive equipment replacement work, while making sense if replacement is necessary, actually has a lower energy savings return of investment or one that takes longer to recoup expenditures.

Which brings us to windows.

Somehow old windows have become the poster-child for energy inefficiency, while new windows are touted as the miracle cure - - "cut your energy bills up to 25%!" However, such numbers don't appear to stand up under closer examination. If, using DOE figures, windows account for 10% of energy loss (air leakage), stopping all of that loss only calculates into energy savings of just under 5% (.45x.10=.045). Additionally, this best-case scenario is unlikely in that a typical single-glazed wood window should have a U-value of about .98, which converting to R-value is about 1. A comparable double-glazed window with a low-e treatment has a U-value of about .34 or R-3. Logic would indicate the values available aren't great enough to achieve such a remarkable improvement in overall energy usage.

The point here is that windows are, by their very nature, not very energy efficient. However, they also provide a multitude of functions; among them are light, ventilation (sometimes) and stylistic character. Light and ventilation come at a cost to energy efficiency that we all seem willing to pay. And, from casual observation and judging from the selection of windows used in new construction, it appears that the costs of style are readily accepted, too.

From a preservationist perspective, old windows are very significant to the stylistic character of old buildings; in fact, they go further, because they also help define their physical historic character. As such, retaining old windows as part of a rehabilitation renovation or maintenance project really is a reasonable and desirable expectation. And, old windows don't need to be replaced for the sake of energy efficiency. Some independent studies indicate that adding a storm window to single-glazed windows will provide similar efficiencies as new double-glazed windows.

But this isn't to say you should keep the old windows in their current condition, which in many cases probably is pretty sad. It's kind of ironic that old windows have proven durability because they've withstood neglect, little or no maintenance for years and years, yet can often be repaired to function as they did originally and continue to last indefinitely, with a little care.

The reasons for this are that the material these windows are made from generally is of a higher quality than what is readily available and typically used today, and their assembly techniques make them quite repairable. Of course, that doesn't

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mean that working on old windows is necessarily cheap, but, then again, neither are replacement windows.

But you might be thinking about maintenance and its associated costs. The answer to that is twofold.

First, maintenance is a good thing. Stuff lasts longer if you take care of it. And, if you are doing regular maintenance, you get to know your building and systems pretty well and have a greater chance of catching problems when they're small and easily taken care of. Windows that are candidates for replacement probably got that way because they were neglected. If they had been taken care of regularly, their maintenance costs should have been relatively low. The alternative to maintenance is a big window project, either repair or replacement - - both expensive. And, actually, what are your choices? Repair a window that may last as long or longer than it already has (60-80-100 years?) or put new ones in that tout low or no maintenance and a warranty that ends at 20-years.

Second, if something isn't designed for maintenance, by default it's designed for replacement. Which in the long run costs more?

So, while it makes sense to replace a window that has deteriorated to the point that it can't be repaired, replacing repairable windows doesn't appear quite as logical when you factor in these considerations.

While windows have been the main point of this retention versus replacement discussion, the same basic concepts apply to other historic features as well. Some energy efficiency improvement projects can be done with little or no impact on historic features and materials, like adding attic insulation; others could constitute a historically detrimental impact, like removing plaster to insulate walls.

Other cautionary notes relative to energy efficiency improvements.

In historic buildings energy efficiency improvements could also have unintended consequences, which for the most part generally involve moisture-related problems, including mold, rot, condensation, and peeling paint. When sealing and insulating and otherwise making a building snug and tight, you might also be creating situations where moisture is being trapped and will lead to these problems.

How could this happen?

One circumstance could be installing a "vapor barrier" incorrectly. The general rule of thumb is to put a Vapor Diffusion Retarder on the warm side of the building envelope. But, you might be thinking, "the warm side varies, in winter it's the inside, in summer, it's the outside." Well, what's really recommended is based on what Climate Zone you're in and more specifically its number of Heating Degree Days. For Georgia, generally, in the northern half of the state, the Vapor Diffusion Retarder should be put on the interior side, while in the southern portion of the state one shouldn't be used.

Another situation could be the inadvertent use of a paint, which because of its perm rating, acts as a Vapor Diffusion Retarder. If you're having paint peeling problems, that could be a reason why your paint is not sticking.

Other moisture problems might have to be dealt with by adding exhaust vents in bathrooms and kitchens and/or by installing a dehumidifier.

Conclusion

Improving the energy efficiency of historic buildings can be a beneficial objective. Doing so makes the buildings more desirable and agreeable as places in which to live and work, allowing for their continued use, which also helps stabilize communities and neighborhoods. Often these improvements can be accomplished economically and with minimal physical impact on the historic fabric of the buildings. However, the means by which the improvements are made and the level of improvement expected should be carefully considered so that the historic character of the buildings is not compromised and so that money will be spent for those improvements which will provide the best results.

To plan an energy efficiency improvement project, remember to:

- *Recognize your building as an assembly of systems – framing, including wall/ceiling/roof finishes; mechanical system, including furnace, A/C, and ductwork; and energy users, including water heater, appliances, and lighting.*
- *Identify weaknesses in the systems and where they might be failing or need improvement. Understand that changes in one system may impact the others, e.g., sealing the house up too tight may result in conditions where existing ventilation and humidity control are no longer adequate, resulting in mold growth and other moisture-related problems.*
- *Fix or improve the easy and less expensive stuff first.*
- *Avoid treatments that require wholesale removal or loss of historic material or finishes.*

A good source for energy efficiency guidance can be found at: www.eere.energy.gov/buildings/info

APPENDIX V

FINANCIAL INCENTIVES FOR PRESERVATION WORK

V.1.) Federal Historic Rehabilitation Income Tax Credit

The RITC program provides an opportunity to owners of certified historic structures, who undertake a certified rehabilitation, a federal income tax credit equal to 20% of the qualified rehabilitation expenses. Only properties utilized for income-producing purposes can take advantage of this credit. In general, each dollar of tax credit earned reduces the amount of federal income taxes owed by one dollar.

To be eligible for the 20% tax credit:

- The building must be listed, or eligible for listing, in the National Register of Historic Places, individually or as a "contributing building" within a historic district.
- The project must meet the "substantial rehabilitation test." (This is the cost of rehabilitation must be greater than either the adjusted basis of the property (the purchase price minus land value plus the value of improvements made, minus depreciation already taken) or $5,000, whichever is greater.) Also, projects must be finished within two years, unless stated as phased.
- Following rehab, the building must be used as an income-producing purpose (offices, stores, rental housing, etc.) for at least 5 years
- The rehabilitation work itself must be done according to The Secretary of the Interior's Standards for Rehabilitation; these are common-sense guidelines for appropriate and sensitive rehabilitation (see pg. A.11 in these guidelines)

All rehabilitation tax credit projects must be reviewed by the State Historic Preservation Office located at the Historic Preservation Division (HPD) of the Georgia Dept. of Natural Resources and then certified by the National Park Service (NPS), who administers the overall program. All applications MUST begin with HPD.

A property owner interested in participating in the RITC program must submit the Historic Preservation Certification Application and supporting documentation to the HPD for review and comment. After HPD staff reviews the work, the project is forwarded to NPS for final certification.

The application has three parts: Part 1 requests documentation that the building is a historic structure, listed or eligible for listing in the National Register of Historic Places. Part 2 requests a detailed description of the rehabilitation work supplemented that REQUIRES "before" rehab photographs and proposed floor plans. The Part 2 should be submitted to HPD before work begins to ensure compliance with the Standards. Part 3 is the Request for Certification of Completed Work. This application is submitted after the rehabilitation is complete and requests photo-documentation of the rehabilitation in compliance with the Standards for Rehabilitation.

Georgia encourages early communication with their office. For more information: www.gashpo.org and click on Tax Incentives or contact the Tax Incentives Coordinator or Specialist at 404-656-2840.

There is also a 10% federal income tax credit available to property owners who rehabilitate non-historic buildings built before 1936.

To be eligible for the 10% tax credit:

- The building must be built before 1936 and be non-historic.
- A building must meet the physical wall retention test. At least 50% of the building's walls existing before the rehab must remain as external walls, at least 75 % of the external walls must remain in place as either external or internal walls, and 75% of the internal structure must remain in place.
- The project must meet the "substantial rehabilitation test." Generally, projects must be finished within two years.
- The building must be used for non-residential, income-producing purposes for at least five years after the rehabilitation.

Rehabilitation work under the 10% tax credit program must be applied for through the HPD, however review takes in consideration for the "non-historic" status. If the above criteria are fulfilled, then the 10% rehabilitation tax credit can be claimed as an investment credit on an owner's federal income tax return.

Charitable Contribution Deduction

The charitable contribution deduction is a donation of the historic value of a structure and is available to owners of residential and income-producing properties. The deduction is taken in the form of a conservation easement and enables the owner of a "certified historic structure" to receive a one-time tax deduction. A conservation easement ensures the preservation of a building's facade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation.

For more information on Federal Tax Incentive Programs see a professional tax specialist, qualified preservation consultant or go to:

- The National Park Service: www.nps.gov/history/hps/tps/tax/
- The US Internal Revenue Service, Real Estate Tax Tips: www.irs.gov/businesses/small/industries/article/0,,id=97599,00.html
- **All Applications & Information from State Historic Preservation Office: www.gashpo.org**

V.2.) Georgia State Income Tax Credit Program (amended 2009)

In May 2002, the Georgia state income tax credit program for rehabilitated historic property was signed into law (O.C.G.A. Section 48-7-29.8). The Georgia Department of Natural Resources' Historic Preservation Division (DNR-HPD) and the Georgia Department of Revenue administer the program. The program, amended effective January 1, 2009, provides owners of historic residential properties, who complete a DNR-approved rehabilitation the opportunity to take 25% of the rehabilitation expenditures as a state income tax credit, capped at $100,000. (If the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 30% of rehabilitation expenditures, also capped at $100,000.) For any other income producing, certified structure, the credit is 25% of rehabilitation expenditures, with the cap at $300,000. This includes rental residential properties. The credit is a dollar for dollar reduction in taxes owed to the State of Georgia and is meant to serve as an incentive to those who own historic properties and wish to complete a rehabilitation. The amended program's percentages and caps become effective for projects completed after January 1, 2009.

What properties are eligible?

The property must be eligible for or listed in the Georgia Register of Historic Places.

Does the rehabilitation have to be reviewed and approved?

Yes, the rehabilitation must meet DNR's Standards for Rehabilitation. The Department of Natural Resources' Historic Preservation Division reviews all projects to certify that the project meets the Standards according to DNR Rules 391-5-14. The rehabilitation project must start on or after January 1, 2004.

How much does a project have to cost to qualify?

Every project must meet the substantial rehabilitation test and the applicant must certify to the Department of Natural Resources that this test has been met. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:

1) For a historic home used as a principal residence, the lesser of $25,000 or 50% of the adjusted basis of the building
2) For a historic home used as a principal residence in a target area, $5,000
3) For any other certified historic structure, the greater of $5,000 or the adjusted basis of the building

The Georgia Department of Revenue developed a worksheet, which can be found online at www.gashpo.org under "Tax Incentives," in order to help applicants determine if a rehabilitation project will meet the substantial rehabilitation test.

At least 5% of the qualified rehabilitation expenditures must be allocated to work completed to the exterior of the structure. Acquisition costs and costs associated with new construction are not qualified rehabilitation expenses.

Application Process

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of $50.00 must accompany the Part A (Preliminary Certification). If you are also participating in the Georgia Preferential Property Tax Assessment program, the total fee for both programs is $75.00. A cashier's check, money order, or official bank check, made payable to the *Georgia Department of Natural Resources*, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, allow at least 30 days for HPD to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed Part A preliminary certification form. Rehabilitation work should be completed within 24 months, or 60 months for a phased project.

Amendments are submitted to HPD when there is a change in the scope of work described in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

Part B – Final Certification

Part B is submitted to HPD after the project is complete. Once all application materials are submitted, allow at least 30 days for HPD to review and certify the rehabilitation project. After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the DNR certified Part B application with the appropriate schedule when filing the State of Georgia income tax forms. The DNR-approved Part B application certifies to the Department of Revenue that a certified rehabilitation has been completed in accordance with DNR's Standards, and that the owner has certified that the substantial rehabilitation test has been met.

V.3.) Georgia State Property Tax Freeze

Known as the "Preferential Property Tax Assessment Program," this incentive is designed to encourage rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight and one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure.

What properties are eligible? The property must be listed or eligible for listing in the Georgia Register of Historic Places either individually, or as a contributing building within a historic district.

Requirements to Participate

1) The cost of rehabilitation must meet the substantial rehabilitation test. This test is met by increasing the fair market value of the building by the following percentages. The county tax assessor is the official who makes this determination.

- Residential (owner-occupied residential property): rehabilitation must increase the fair market value of the building by at least 50%
- Mixed-Use (primarily owner-occupied residential and partially income-producing property): rehabilitation must increase the fair market value of the building by at least 75%
- Commercial and Professional Use (income-producing property): rehabilitation must increase the fair market value of the building by at least 100%

2) The property owner must obtain preliminary and final certification of the project from HPD.

3) Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

Application Process

The Rehabilitated Historic Property Application is a two-part process: Part A and Part B, with supplemental information and amendments when necessary. The program is designed to review projects before work begins; therefore, the earlier application materials are submitted to HPD for review, the better.

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of $50.00 must accompany the Part A (Preliminary Certification). A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, HPD has 30 days to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed preliminary certification form. The applicant is then responsible for filing the Part A certified form with the county tax assessor to initiate the assessment freeze period beginning the following tax year for two years.

Part B – Final Certification

Part B is submitted to HPD after the project is completed and must be certified by HPD and submitted to the tax assessor within two years of filing the Part A preliminary certification form. Once all application materials are submitted, HPD has 30 days to review and certify the rehabilitation project. HPD is the final certification authority concerning all state rehabilitation applications.

After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the Part B certified form with the county tax assessor in order to maintain the assessment freeze for an additional 6 1/2 years. In the ninth year, the assessment will increase 50% of the difference between the value of the property at the time the freeze was initiated and the current assessment value. In the tenth year, the property tax assessment will increase to the 100% current assessment value.

Amendments are submitted to HPD when there is a change in the scope of work submitted in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

APPENDIX VI

HINTS FOR A SUCCESSFUL HISTORIC DISTRICT BUSINESS

Some practices are not reviewed. Here are a few simple hints to running a successful, courteous business in the Fort Valley Downtown Commercial Historic District and where to find more about them in the guidelines:

First impressions are lasting impressions. Curb appeal is an investment that offers positive perceived value. Make your entrances attractive and your storefront clean, uncluttered, well maintained and your display windows appealing and inviting. Keep your display lights on, ESPECIALLY during the day when glare is high and contrast from bright sun to shaded, dark displays can give the immediate impression that you are closed!

Restrooms are a necessity and a convenience. Currently Fort Valley does not have a public restroom facility for the downtown and all businesses may be able to help with this. Take the "toilets attract" approach if it is possible. Allow customers to utilize your facilities and make them welcoming. Avoid "no restrooms" or "customers only" signs even if they are inaccessible. The restroom gets your customer into the business -- all the way to the back!

Keep signs simple, clear, decorative, and professional. Do not include much verbiage (less than 6 words). Signage doesn't have to be the name of the company, it can be what you sell! Blade signs (perpendicular to the street) are allowed and provide motorists and pedestrians good visibility. (Refer to the Fort Valley sign ordinance.)

Parking --- Allow your customers to use the parking in front of your business and have all your employees park out of the retail areas.

Remember that "critical mass" is a rule of convenience. Pedestrian-friendly walkways, where visitors can walk from store to store to restaurant to business, provide for happy shoppers and diners who will stay longer and spend more money!

Quick Reference Guide to These Guidelines:

First Impressions:

Sub-Character Areas: pg. A.6

Storefronts: pg. B.6-7

Displays: pg. B.13

Keep Signs Simple:

Primary Signs: pg. C.8

Secondary Signs: pg. C.10

Subordinate Signs: pg. C.11

Historic Environment and Commercial Conveniences:

Environment: pg. A.8

Awnings: pg. B.24

Patios-Dining: pg. B.28

APPENDIX VII

ADDITIONAL RESOURCES FOR ASSISTANCE

There are hundreds of other sources, organizations (national and statewide). However just a few websites to contact for additional information on historic preservation, technology and good planning principles that you may wish to begin your search at, but not limit yourself to, are:

How to preserve and revitalize historic downtowns and main streets:
National Trust Main Street Center
1785 Massachusetts Avenue, NW.
Washington, DC 20036
(202) 588-6219
www.mainstreet.org
Statewide Program: www.mainstreetgeorgia.org
Local Office: (706) 639-1519

Rehabilitation tax incentives, grants, historic resource surveys, and the National and GA Register of Historic Places programs: **State Historic Preservation Office (SHPO)**
DNR - Historic Preservation Division
254 Washington Street, SW; Ground Floor
Atlanta, GA 30334
(404) 656-2840
www.gashpo.org

Best practices and model preservation policies, Public Policy Weekly Bulletin:
National Trust for Historic Preservation
1785 Massachusetts Ave, NW
Washington, DC 20036-2117
(202) 588-6000
www.nationaltrust.org

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings:
Heritage Preservation Services
National Park Service
1849 C Street, NW (2255)
Washington, DC 20240
www.nps.gov/history/hps/tps/standguide/index.htm

Documenting and Identifying Historic Structures
Information on items such as "Building Types in Gerogia," *Sanborn Fire Insurance Maps*, "Writing the History of Your Community" and "Documenting a Structure in Georgia," can be found at State Historic Preservation Office website (Downloadable PDF items at: www.gashpo.org)

Statewide Non-Profit: Revolving Fund for Endangered Properties, Main Street Design Assistance, endangered & award winning properties & heritage education:
The Georgia Trust for Historic Preservation
1516 Peachtree Street, NW
Atlanta, GA 30309
(404) 881-9980
www.georgiatrust.org

Technology and techniques for building rehabilitation, Historic Building Trade Catalogs:
Association for Preservation Technology International
3085 Stevenson Drive, Suite 200
Springfield, IL 62703
(217) 529-9039
www.apti.org
Specific info. for Southeast Chapter at:
www.apti.org/chapters/southeast/index.cfm

Legislative tracking, municipal research, contact for Georgia Downtown Association (non-profit organization for downtown development):
Georgia Municipal Association
201 Pryor Street SW
Atlanta, GA 30303
(404) 688-0472
http://www.gmanet.com/home/default.asp

Resources for commercial, civic, institutional, and religious building projects:
Traditional Building Magazine
45 Main Street, Ste 705
Brooklyn, New York 11201
(718) 636-0788
www.traditional-building.com

Documentation and conservation of buildings, sites and neighborhoods of the modern movement:
DOCOMOMO US
P.O. Box 230977
New York, NY 10023
National and US info at: www.docomomo-us.org
Visit Georgia Chapter at: www.docomomoga.org
Visit North Carolina Chapter at: www.newraleigh.com/articles/archive/docomomo-north-carolina-chapter/
(At time of printing South Carolina had no individual Chapter.)

National representation, technical support and information for preservation design review commissions:
National Alliance of Preservation Commissions:
225 West Broad Street
Athens, GA 30602
(706) 369-4731
www.uga.edu/napc

Education, networking, and outreach for the traditional building trades:
Preservation Trades Network, Inc.
PO Box 249
Amherst, New Hampshire 03031-0249
(866) 853-9335 (toll free)
www.iptw.org

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